

1

2

3

4

1

1 3

1

1

PRACTICAL ESSAYS ON ART

BY JOHN BURNET

1. Composition
2. Light and Shade
3. The Education of the Eye

PERCY LUND & Co., THE COUNTRY PRESS, BRADFORD

AND

MEMORIAL HALL, LUDGATE CIRCUS, LONDON

1893

**PERCY LUND AND CO.,
THE COUNTRY PRESS, BRADFORD;**



**MEMORIAL HALL, LUDGATE CIRCUS,
LONDON, E.C.**

PUBLISHERS' PREFACE.

SOME four or five years ago Dr. Edward L. Wilson published a handsome reproduction of Burnet's *Essays on Art*; which edition has been for some time out of print, both in England and America, and will not be repeated. The present edition is therefore offered to the public in the belief that inability to obtain John Burnet's *Essays* is a distinct disadvantage to all students of art. We take the liberty of reprinting at foot the preface with which Dr. Wilson introduced his edition. And we take this opportunity of thanking Dr. Wilson on behalf of hundreds of art students for his re-introduction of the old teacher who was slipping out of memory of the working world.



PREFACE.

I NEED make no apology for the reproduction of the precious *Art Essays* of John Burnet.

Artists have wished for such a consummation many years. The interests of art have demanded it for a quarter of a century. For the more the Burnet works are read and understood by the public, the more will the enjoyment of pictures increase, for the public will buy more pictures.

No one can carefully read Mr. Burnet's *Practical Hints* without knowing better how to look at pictures and loving them more.

The history of the trio which follows, is, briefly stated, thus:

Practical Hints on Composition in Painting, illustrated by examples from the great masters of the Italian, Flemish, and Dutch Schools, was published in 1822.

Practical Hints on Light and Shade in Painting, illustrated by examples from the Italian, Flemish, and Dutch Schools, was published in 1826.

An Essay on the Education of the Eye, with reference to painting, illustrated by copper-plates and woodcuts, was published in 1837.

Mr. James Carpenter, Old Bond Street, London, was the publisher, and the original price was £2 18s. od. My set was collated by Mr. J. R. Knox in 1866, and was purchased by me, in London, in 1873, for forty dollars.

The original copies have been rare for many years. Several attempts have been made to republish them. I twice tried it in parts myself, but discontinued them for want of patronage. Others have tried and failed. Once more I make the effort, and already I am assured of success.

If the purchasers derive as much real help and enjoyment from them as I have received, they will feel well repaid for their study of them.

EDWARD L. WILSON.

New York.

PREFACE TO "THE EDUCATION OF THE EYE."

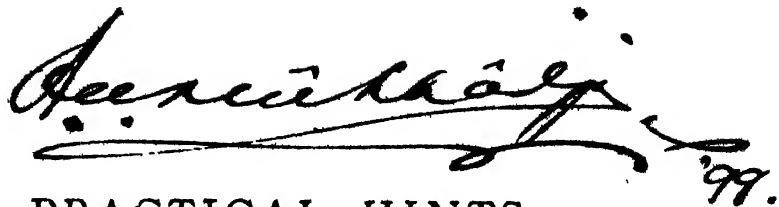
In prefacing a work of this brief description, where so many branches of the Art of Painting are introduced with little more than an enumeration of their component parts, I ought to apologize, in the first instance, for thus attempting to convey any information which can be carried into practical usefulness in so small a compass: my motive for so doing was to give, if possible, an insight into the intricacies of the Art, without distracting the attention of the reader by a multitude of examples, whose union often destroys the strong impression of a single illustration. Though the varieties of painting are endless, yet the properties of which these varieties are composed are, as in music, few in number. I have endeavoured, therefore, to notice only the leading principles which must be known, and which by reflection and observation can be extended to an infinite series of ramifications. The same simple rules which should regulate the instruction of beginners, I have endeavoured to point out as existing in the highest departments of the Art, communicating by their presence that value which a vein of gold imparts to a mass of inferior matter. To some it may appear that the subject is too physically treated. I have been actuated so to do by the custom of the present time, and surely every one ought to know something of the construction of that instrument he is in possession of, and of its operations on the mind. In what I have advanced, I have quoted the opinions of the best authors to corroborate and strengthen my own, thereby hoping to render an Art by which civilized society is so highly embellished, more known and appreciated.

March 2nd, 1837.

PREFACE TO "LIGHT AND SHADE."

I am now induced to take up the second part of the PRACTICAL HINTS ON PAINTING, from the encouragement the first has met with; but more especially from the approbation of many of our best painters, who are undoubtedly the best judges of the utility of the work. In this part, treating of the conduct of the light and shade, I shall follow the same mode as before, merely throwing out hints as they occur, without any relation to connection, or a regular treatise. The mind is naturally fond of variety, and by leading it through a succession of images, provided their advantages are shown or explained, the end of instruction is accomplished. There is no fixed mode for conveying instruction; those things which appear to the reader to be useful, he will connect in his own mind by a chain of reasoning, shorter than the shortest which could be furnished by writing: and the longest dissertation to prove the existence or utility of that which appears of no advantage would be unavailing.

I have endeavoured to trace the effects, as much as possible, to their first causes operating in various ways on the minds of the different artists who have adopted them. Whether they were guided by rules, or imitative interest, we cannot now determine: nor is it my wish to inculcate any doctrine where the student has a better mode of his own to serve as a guide. Let him, however, always bear in mind, that in painting, as in other things, to use the words of Dr. Johnson, "The accidental compositions of heterogeneous modes are dissolved by the chance which combined them, but the uniform simplicity of primitive qualities neither admits increase nor suffers decay."



PRACTICAL HINTS

ON

COMPOSITION.

COMPOSITION.

COMPOSITION is the art of arranging figures or objects so as to adapt them to any particular subject. In composition four requisites are necessary:—that the story be well told; that it possess a good general form; that it be so arranged as to be capable of receiving a proper effect of light and shade; and that it be susceptible of an agreeable disposition of colour.* *The form* of a composition is best suggested by the subject or design, as the fitness of the adaptation ought to appear to emanate from the circumstances themselves: hence the variety of compositions.

The point of time being fixed upon, the action, expression, and incidental circumstances oblige us often to determine on a particular arrangement, that we may be enabled to place the most interesting objects in the most prominent places. Unless our attention be directed to such arrangement in the first instance, we shall often be obliged to put an emphasis on an insignificant object, or throw into repose an interesting point of the action, when we come to consider their relation to a good effect of light and shade.

To secure a good general form in composition, it is necessary that it should be as simple as possible. A confused, complicated form may hide the art, but can never invite the attention. Horace, in his *Art of Poetry*, inculcates the same doctrine, “*Denique sit quod vis, simplex duntaxat et unum.*” Whether this is to be produced by a breadth of light and shade, which is often the case with Rembrandt, even on a most complicated outline, or by the simple arrangement of colour, as we often find in Titian, or by the construction of the group in the first instance, evident in many of Raffaele’s works, must depend upon the taste of the artist: it is sufficient to direct the younger students to this particular, their minds being generally carried away by notions of variety and contrast.

In giving a few examples of composition, I have confined myself to the four simple and principal forms: not only from their being most palpable, but also from their possessing a decided character, which is at all times desirable. To those who imagine that such rules tend to fetter genius, I shall merely quote Sir Joshua Reynolds, whose works, if properly understood, render all other writings on the subject of painting

* It will be noted that these essays were originally written for painters.—Ed.

superfluous. "It must, of necessity, be, that even works of genius, like every other effect, as they must have their cause, must likewise have their rules; it cannot be by chance, that excellencies are produced with any constancy or any certainty, for this is not the nature of chance; but the rules, by which men of extraordinary parts and such as are called men of genius work, are either such as they discover by their own peculiar observations, or of such a nice texture as not easily to admit being expressed in words; especially as artists are not very frequently skilful in that mode of communicating ideas. Unsubstantial, however, as these rules may seem, and difficult as it may be to convey them in writing, they are still seen and felt in the mind of the artist; and he works from them with as much certainty as if they were embodied, as I may say, upon paper. It is true, these refined principles cannot be always made palpable, like the more gross rules of art; yet it does not follow, but that the mind may be put in such a train that it shall perceive, by a kind of scientific sense, that propriety which words, particularly words of unpractised writers such as we are, can but very feebly suggest." *Sixth Discourse.*

To assist in putting the mind in such a train is all that these examples aim at; and to render apparent to the young artist what he will find wrapped up in theoretical disquisition.

The specimens here given, merely happened to be in my possession: there are many others that will serve the student, perhaps better, for illustration, which he ought by all means to procure, or make sketches of, as it is only by rendering himself master of the subject, that he can hope to avoid the commonplace effects which swim upon the surface, and, being palpable, are adopted by everyone whose judgment cannot carry him into the intricacies of the art.

Concealing the art is one of its greatest beauties; and he best can accomplish that who can discover it under all its disguises. I ought, however, to caution the young artist on this head, not to be too fastidious in trying to conceal what can be obvious only to a small number; for, in endeavouring to render his design more intricate, he may destroy character, simplicity, and breadth; qualities which affect and are appreciated by everyone.

ANGULAR COMPOSITION.

Fig. 1. In commencing a composition, it is customary to mark the middle of the space, for the purpose of arranging those points we consider of most importance to the subject; dividing the picture for the regulation of the masses of light and shade, of ascertaining and fixing the horizontal line, etc. This mode of constructing the composition is often suggested from the perspective effect requiring a length of line, thereby obliging us to place the point of sight at one side of the picture: sometimes from the group requiring a large space; which a diagonal line secures, as in the elevation of the Cross by Rubens, or from the conduct of the light, as in his picture of the Descent from the Cross, etc.

Cuyp, in adopting this mode of composition in most of his pictures (which are generally Sunset or Sunrise), places the focus of light at the bottom of the sky, thereby enabling the distant part of the landscape to melt into it by the most natural means; while the strongest part of his sky, being at the opposite angle, produces the greatest expanse, and mixes and harmonizes with the dark side of the picture. Thus the eye is carried round

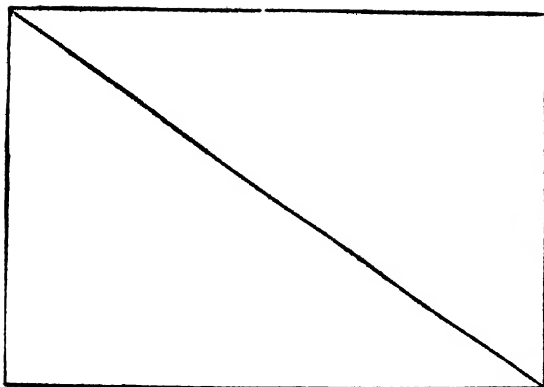


Fig. 1.

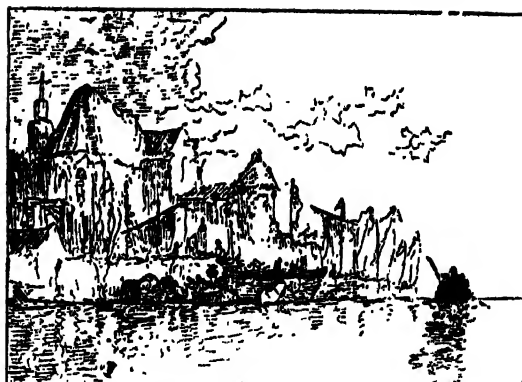


Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.

the composition until the two extremes are brought in contact, the most prominent with the most retiring.

In compositions constructed on this principle (particularly where the landscape occupies a large portion), many artists carry the lines of the clouds in a contrary direction, to counteract the appearance of all the lines running to one point. Thus using the darks of the clouds, etc., to *antagonize*, as it is termed, may apparently produce a better equipoise, but sacrifices many advantages; for we observe in many of the pictures of Cuyp, Rubens, and Teniers, where the figures, landscape, and sky, are all on the same side of the composition that a rich and soft effect is produced; the strong light and dark touches of the figures telling with great force against a background of houses, trees, etc., which are prevented from being harsh and cutting by mixing their edges with the clouds, or dark blue of the sky. This doubling of the lines (if I may so express it) gives a picture that rich fulness which we often perceive in a first sketch, from its possessing several outlines. Those who imagine, that, by thus throwing the whole composition on one side, a want of union will be produced, will be convinced of their error by perceiving how small an object restores the balance; since, by its being detached and opposed to the most distant part, it receives a tenfold consequence.

Figs. 3 and 4. In these compositions Potter has made use of the sky as a background, by which mode the high lights of his group have more value, and it is rendered less harsh and cutting; which is the case with his famous picture of the Bull, the figures in which are brought up against the light side of the sky. If deception and strong relief were all he aimed at, he has gained them both, though at the expense of some of the higher qualities of the art, "a melting and union," as Reynolds terms it, of the figures with the background. The art is now too far advanced to allow us to be gratified with violent contrast; and a *small portion* of the group coming firm off the ground, is found to be sufficient to give the appearance of natural solidity to the whole.

Fig. 5. The original of this sketch, a small etching by Ostade, ought to be in the possession of every artist, for its beautiful arrangement of light and shade, and the skilful way in which they are woven together. As I ought to have noticed above, that the principal mass of light in out-of-door scenes (both in nature and the best masters) is generally placed in the sky, or upper part of the picture, I may here remark, that in interiors (especially such as are constructed upon this plan) it is generally reversed, the roof and background being reserved for a mass of shadow and repose. Ostade, in his compositions, displays such an ingenuity in their construction as to render his pictures an endless source of gratification and study to the artist. In some of his works, the art is so completely hid as to make it difficult to say, whether his background or figures were the first composed. We have not only objects intercepting each other in the most natural and picturesque manner, but the figures carried up against them; thus coming in contact with various forms different in size, distance, and colour. This, when done with judgment, gives a rich and inartificial effect. On the contrary, in the pictures of Teniers, we often find a number of objects cast down in one corner, evidently for the mere purpose of being painted; which, however, from their situation, their picturesque arrangement, and the mechanical skill of the execution, acquire a force, natural sharpness, and beauty, that amply compensate for the ostentatious display of such excellencies. Tenier's backgrounds are also totally different from

Ostade's principle; his figures being generally surrounded with blank spaces of shadow or half tint. When a story is to be told, that requires the spectator to be directed to the heads and hands for expression and action, this breadth is more allowable; but breadth, as Mr. Fuseli justly observes, ought never to have the appearance of "flatness or insipidity." It is observable that, in an exhibition where there are a number of objects to distract the attention, those pictures please us most on which the eye is allowed to rest, from their possessing a vacant space; but those very pictures uniformly look blank and unfurnished when hung up singly in a room.

Figs. 6 and 7. Claude, in many of his compositions, displays very little address in bringing up his strong dark against the light. In him, it often looks like unaffected primitive simplicity; but it might not be so considered in an artist of the present day. When Claude introduces a figure for such purpose, or in order to give a retiring delicacy to his distance, we often find it of a strong dark blue, which serves also to bring down the same colour from the opposite angle of the sky, thereby producing a union between both sides of the picture. I may notice here the length of line produced by the figures in *fig. 7*, as it assists the perspective effect, in carrying the eye into the picture, serving also as a base line for the landscape to rest upon. When the sun is placed near the point of sight, we sometimes see shadows made use of for the same purpose. A straight line is often necessary also for the sake of variety; and when architecture is not present, we must get it how and where we can.

Fig. 8. Rubens in this landscape has carried the lines of the clouds, trees, and ground all in the same direction; and, from his placing the sun near the point of sight, even his shadows take the same course. When the most prominent or strong dark of the foreground is detached from the side of the picture, it has not only a less formal appearance, but acquires a force from its being cut out on both sides by light; as we shall find when we come to treat of chiaroscuro. The lights also acquire a force and brilliancy from their being surrounded with dark, and the extent of the distance and continuity of the line are not altogether interrupted.

Fig. 9. In this subject, "Huntsman going out in the Morning," we have the principal group of a complete form in itself, yet forming a part of a whole, in consequence of its being carried round by the two dogs in the foreground, and connected by the principal dog in the other group turning round to the noise. As it is a doubt in the minds of some artists, how far it is agreeable to the rules of composition to admit a figure complete in itself as a portion of a group, I shall only observe here, that, as far as form is concerned, their objection cannot apply: and, as to individual parts, we see not only heads and hands complete as to form and light and shade; but we find that even an eye is capable of possessing all the characteristic beauties of the art. In fact, this application of it in the abstract, as well as in the aggregate, pervades everything.

An object must not only appear to possess those properties adapted by nature for its purpose and protection, but also those qualities which have been found by the experience of the best masters productive of beauty; this renders it a source of gratification; and it is then said to be true to nature and art. For example, if we examine an eye turned from the light, we perceive a breadth of chiaroscuro; the white, or cornea, producing a mass of light, the iris and pupil a mass of shade. We find each of these focussed, and a small



Fig. 7.



Fig. 8.



Fig. 9.

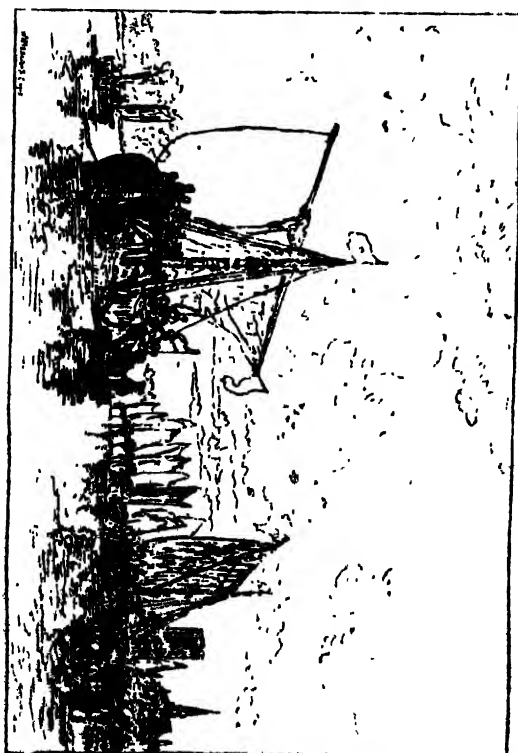


Fig. 10.

portion of the strong dark and strong light brought in contact; and the light passing through the iris gives it its transparency, and serves instead of reflected light to clear up the shadow: the watery fluid, in the bottom of the eye and on the under eyelid, gives us that portion of minute finish necessary in all works of art, to which even the protecting hairs contribute. We have here a picture complete in itself; but if we carry our examination to the surrounding lines in the orbit, we perceive a harmonious communication and extension of its form, lights, and darks, by which its harshness is softened and diffused, and it becomes a part of the composition of the whole countenance.

Fig. 10. I have given a gradual advancement of the most prominent and dark part of a composition, until, in this example, we have the strongest point brought into the centre. In the original, "The Embarkation of the Prince of Orange," the two principal figures are dressed in strong red, and strong black, and are the most cutting part of the group; and, from their being brought into the centre and against the most retiring part, and surrounded by light, Cuyp has rendered them of the greatest importance, though occupying only a very small portion of the picture.

Fig. 11. The plan of composition I have here taken up is in the form of a diamond; which we find often adopted, either as a complete group, or as forming part of a more complicated arrangement. In commencing a composition, I have mentioned, "that it is of importance to mark in those points most necessary to our purpose." For example, when a story is to be told, the heads and hands, the seats of action and expression, are often referred to each other for the completion of form or extension of light; as by such means the eye of the spectator is led to the commencement and operation of the incident. After arranging the principal points, what are called "the secondary" require the greatest consideration; whether for the repetition of the lines, extension of the form, or conduct of the light and shade. Sometimes we are actuated by our requiring a second or third group for the better illustration of the story, which naturally leads us in the direction that affords us the greatest space; sometimes by the principal group demanding a considerable portion of the ground for a mass of shadow, beyond which a strong point is required, as a link of communication between the figures and the background. By making this point the strongest of a secondary group of objects, either from its size, lights, or darks, the eye is carried into the most remote circumstances, which become a part of the whole, from the principal group being made to depend upon *such point* for the completion of its form, the extension of the light, or the repetition of colour.

Fig. 12. In designs constructed upon this plan (especially of the Dutch School), we generally find the lower part of the form strongly pronounced, either by colour, or by light upon a dark ground, or vice versa: this gives the group a firm foundation, and also enables the artist to keep the other objects in their proper situations as to distance from the eye. I wish particularly to direct the student's attention to this particular, as a doctrine, founded upon the rays of vision, has been attempted to be established, viz.: that objects as they recede from the centre of the picture, either to the sides or bottom, ought to be deprived of part of their force of light and shade and colour. This is neither nature nor art. If the subject requires those objects to be kept subordinate, true art does not deprive them of their natural force, by robbing them of their lights, darks, or colours; it renders them less

obtrusive by the ground which surrounds them, or substitutes other objects of a less attractive quality.

Fig. 13. By making the circumstance from which the story springs a strong point (either from situation, force, or colour), and surrounding it with those objects more immediately connected and most illustrative of its effects, the picture explains itself at a glance; which is one of the strong distinctions of painting from poetry,—the one proceeding in a circuitous route to hide the dénouement and keep hold of the attention, the other proclaiming instantaneously the beginning and end of the story. I do not mean that the circumstance ought always to occupy the centre, any more than the hero should always occupy the centre; but, as it is of use to explain the cause of his action and expression, it has, in my mind, a prior claim to consideration.

Figs. 14, 16, and 22. We have the strongest light coming in contact with the strong dark in the most cutting manner, in the knee and leg of the falling figure, the arm of the man writing, and in the head of the infant Christ. When this can be done without interfering with the breadth of light, it is of the greatest consequence, both on account of its giving a thickness or rotundity to the group, and also because it enables us to keep the most projecting points and the most retiring in their proper places by analogy to one another. I am aware that the management of light and shade often requires a sacrifice of this principle; where we can accomplish our object without such a sacrifice it has always the most natural appearance. Many accidental combinations and beautiful effects of nature arise, not merely from their possessing a good general form and a pictorial arrangement of light and shade, but also from the most projecting points being often assisted by a combination of a harsh, cutting line, strong dark and light, or opposition of local colour, and hence they strike the artist as being applicable to painting; these being the means he finds frequently adopted by the best masters. It is only under such favourable circumstances that the artist can enter the lists with nature; and, having but a flat surface to work upon, he is warranted in availing himself of every assistance science can afford. In arranging objects scientifically, to give them at the same time the appearance of natural accident, is one of the perfections of the art.

As the best practical hints are derived from accidental combinations in nature, whose sudden changes prevent the possibility of sketching, the mind ought to be trained to the most regular and even mechanical mode of arranging the ideas; that in an instant we may be able to determine whether the effects, which we perceive, depend upon a particular form, upon particular arrangement of the light and shade, or upon the manner in which the hot and cold colours are brought in contact. By thus tracing effects to their proper causes, we secure the principal points as a sort of shorthand notes to guide and assist the memory. This practice will also open a road of communication between the eye and the operations of the mind, which neither a hasty sketch nor the most learned dissertation can, separately, produce. At first it may seem more difficult than it really is; but a few trials will convince the student of its practicability, especially as the effects that strike him to be the most pictorial are generally the most simple.

Fig. 14. The cards lying on the ground, in this subject, indicate the cause of the quarrel; and the figure entering from an adjoining apartment gives us a hint of the noise generally attending such brawls. As a moral is here introduced, I shall make a few



Fig. 11.



Fig. 12.



Fig. 13.

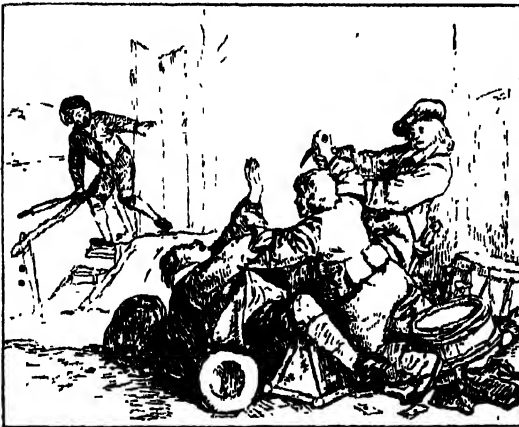


Fig. 14.



Fig. 15.



Fig. 16.



Fig. 17.

remarks (otherwise irrelevant to the purpose) in this place. When a picture possesses a moral, it is certainly a great advantage, provided we are not disgusted by its vulgarity, as is the case in the representations of drunkenness, etc., in some of the Dutch school, or by affected sentiment, as in many of the present works of all the schools. The moral must also never injure the picture in its higher requisites. In the early ages, representations of vice were necessary as strong lessons of morality; but as mankind grew more enlightened, they were referred to books, not pictures, for improvement. Besides, an artist ought always to recollect that he paints for the higher, not for the lower classes of men; and as his business is to convey pleasure, not pain, a little intercourse with society will convince him that men in all ranks have often enough to vex them, or to produce a variance with their fellow creatures, without hanging up on their walls representations tending to increase either the one or the other feeling. The absence of these considerations in an artist (of which we see daily proofs) dooms his works to that neglect which he ascribes to the want of encouragement to the arts generally. Representations of tragical events also (though possessing a fine moral or sentiment) have received but little patronage in this country; whether it is that they are not suited to the character of the nation, who, though not averse to the representation of a tragedy on the stage, are unwilling to choose a constant companion from such a class, or that there are few of those connoisseurs whose feelings are completely absorbed in the contemplation of high art, is a question which this is not the proper place to discuss: the fact is, however, indisputable.

Fig. 16. As this composition consists of a single figure, I shall notice here the method Metzu has taken to render it a part of the whole, especially as we shall have to refer to other plates, when we come to treat of light and shade and colour. The figure is dressed in black and white coming in contact and contrast in the strongest manner; the black is repeated by the hat, and diffused by the black marble in the floor, the white is referred to the white marble in the floor and collected into a mass by the white wall; the carpet which is of red and warm colours, focussed at the light by a stick of wax, is repeated by the back of the chair, and carried up by the outside of the window on the edge of the picture, which is painted of a pale red; the forms are echoed and repeated with the same simplicity, and the picture frame on the wall, from being smaller than the frame of the window, serves at the same time to assist the perspective effect: even the fastening of the casement is not without its use in the composition. In thus obliging a design to depend on its ground for support, consists the principle of union and harmony; but, as I have at present only to draw the student's attention to the arrangement of form and that portion of composition that arises from the repetition and connection of lines, I shall notice one good plan amongst many others, which is, to mark in strongly those points in the ground which of necessity must be introduced from natural circumstances, at the same time contriving the group so that those points become of the greatest consequence to the composition. This often gives a characteristic stamp of nature to the whole.

Fig. 17. We have here the strong dark point coming in contact with the light ground in the most cutting manner; which is more naturally accounted for by its being the most projecting: as it is the inside of an empty drinking cup, it perhaps indicates the commencement of the story as well as any other means.

Fig. 18. As an outline can give us little idea of this arrangement, I may be allowed to observe, that the four points of light, are the upper halves of both the figures (being of a pale yellow), the white dog and a light wall above the fireplace brought in contact with a black powder horn.

Fig. 19. Ostade's pictures have the peculiarly valuable property of looking well at a distance, thereby attracting the attention of the spectator towards them. When we come nigh to examine, we find that this is produced by their possessing a decided mass of light, obtained by means of a light wall, sky, etc. His heads and hands form a number of luminous spots in a mass of half tint, and are rendered of more value by the introduction of blue and dark draperies; this requires much consideration, in order that those spots may take agreeable and decided forms to prevent confusion. In Ostade's works it is rendered the more easy, as he has seldom any particular story to interfere with the arrangement. His pictures call to my mind a passage in Hervey, which appears like the language of a painter, so completely consonant is it to the principles on which he constructs his work. Speaking of the stars, Hervey says, "on a careless inspection, you perceive no accuracy or uniformity in the position of the heavenly bodies, they appear like an illustrious chaos, a promiscuous heap of shining globes, neither ranked in order nor moving by line; but what seems confusion is all regularity; what carries a show of negligence is really the result of the most masterly contrivance."

Fig. 20. P. De Laer, from his long residence amongst the Italian painters, has constructed most of his pictures, though generally in the low walks of art, on the most regular and severe principles of their grandest compositions. As this regularity is considered by some to be incompatible with the negligence of arrangement which they suppose necessary to the picturesque, I shall here make a few observations on that doctrine. I consider it to be false, and not tenable, when referred to the operations of nature; for we find her conducting and exhibiting the most beautiful appearances and effects in the humblest and most trifling of her works, by the same laws that regulate her in the formation of the most sublime. Abernethy says, "that work is beheld with admiration and delight, as the result of deep counsel, which is complicated in its parts, yet simple in its operations, where a variety of effects are seen to arise from one principle operating uniformly." When we refer to the great masters in poetry, we find that the Idyls of Theocritus are not less regular than the Iliad of Homer; or the Georgics and Eclogues of Virgil than the Eneid. The English pastorals have failed in giving pleasure, not by the regularity of their construction, but in consequence of their not being founded on truth; the language and scenery not being that of nature in such situations.

Let me here caution the student against supposing that I mean grossness and vulgarity as proper accompaniments in his representations of common nature; he must convey such scenes to us with the appearance of their having passed through a susceptible and amiable mind, anxious to render nature agreeable, not to make her disgusting.

In the works of the best painters in the lower walks of the art, there are numberless examples of this regularity. Even Wouvermans, whose soft and delicate touch seems ill suited to severe regularity of form, or light and shade, has received an advantage by its adoption: his best pictures being founded on the simple construction of his rival. A regular form can always be rendered sufficiently irregular by the means of light and shade;



Fig. 18.



Fig. 19.



Fig. 20.



Fig. 21.



Fig. 22.



Fig. 23.



Fig. 24.



Fig. 25.

and if P. De Laer's pictures possess this property of light and shade too decidedly for such a purpose, we must recollect that from his painting upon a dark red ground (as was used at the time by many of the Italians) his works often look harsh; the lights, from being thickly painted, having resisted the influence of the ground, while his half tints are absorbed and indented in the shadow.

As the student will have occasion to refer to the prints after the different designs here given, I beg leave to remark, that, in most of the Italian prints which I compared with the original pictures, I found the characteristic points often not attended to. The strong lights wanted their value, either from the shadows being deficient in their proper strength and quietness, or from the introduction of aerial perspective (a circumstance seldom influencing the conduct of the great masters either of the Italian or Venetian schools), or from the manner in which the strong darks and lights were brought in contact. I believe sufficient has already been written on engraving, nor am I against its being considered a liberal translation; the beauty of lines is, perhaps, the only substitute engravers can give for the absence of colours; but surely it is not too much to request, that a strong red, or a strong blue (however ornamented by lines), be referred to its proper scale, either as the extension of light, or the production of shadow. These errors seem to have arisen from contemplating the picture in the twilight, for the more easy detection of the light and shade; a most fallacious method; for, in such case, the most projecting and the most retiring colours are rendered similar.

Fig. 22. As in *fig. 19*, we may observe this form influencing the arrangement of the whole group; we have here the heads composed on the same principle, and repeating each other with a simplicity which is safe only in the hands of the best painters. I have mentioned regularity as a quality to be found in the most sublime subjects in painting; but to infer from that, that regularity constituted sublimity, were as absurd as to say, irregularity constituted the picturesque.

CIRCULAR COMPOSITION.

We come now to speak of the circular form of composition, which is applicable to the highest walks of art from its simplicity and extensive sweep; and to the lowest, from its being finely adapted for the purposes of light and shade.

Fig. 23. In this Cartoon we have a fine specimen of this form of composition. In the design, a strict adherence to the plan laid down has secured a decided character to the picture. With Raffaele this seems to have been invariably of the first importance; his worst compositions have always a strong feature to recommend them. In this design we have the figures gradually declining from the sides to the centre of the circle on the foreground, which enables the spectator to view the whole of the persons employed: to assist which arrangement, Raffaele has placed the Apostles on an elevated plane; and, by placing the principal in the centre, has enabled them to acquire that consequence their diminution would otherwise have deprived them of. The regularity of the composition is also increased by the division of the group into seven figures on each side, and no one, except Ananias and Sapphira, performs an action that is not repeated. Thus simply has Raffaele contrived not only to tell his story, but also those circumstances which preceded

and followed it. This regularity will strike the student as being particularly suited to religious subjects; but a few attempts, to make such uniformity appear a natural emanation, will compel him to exclaim with the poet,

"Within that circle none durst walk but he."

As I shall have occasion to speak of the repetition of form, as being no less essential towards the production of harmony than the repetition of colour, I may call the student's attention to it in this place. In compositions embracing many figures, a repetition of form and action is often found to be indispensable; a single figure, in such case, being found too small to give importance to any action, is referred to the next for assistance; as in colouring, one colour is often made to depend upon the adjoining for its shadow or enlargement. But, independently of its acquiring a consequence by such extension, harmony requires, that a strong action should be, as it were, broken down and diffused through the group. In writing, this is generally the case, and the reader is prepared for one sentence by what has preceded it. This simplicity and harmonious communication is to be found in nature, in the antique, in the best Italian masters, and in many of the Dutch, particularly Ostade. It is seldom to be met with in the French school, which is fond of sudden contrast, and insulated action, light, and colour.

Fig. 24. In compositions of out-of-door scenes, this circular form of arrangement is often the only opportunity we have of procuring a mass of shade so necessary to the group from a pictorial point of view. I am aware that some *sculptors* consider the arrangement of their figures degraded by any attention to the picturesque effect of light and shade, which to *painters* seems more extraordinary, as *sculptors* have not the means of local colour to produce it. With sculpture, however, it is not our province to interfere; I shall only observe that such reasoning never seems to have influenced Coreggio. The most picturesque arrangements in form, and in light and shade, are to be found in his grandest compositions. We have here six heads placed in the most unequal manner, numerically speaking; the shadow is increased by the dark blue dress of the Virgin, and the two most projecting points by the light drapery of the Magdalen and the strong red of St. Jerome; yet this picture is not less sublime than that of "The Doctors of the Church" (*Fig. 25*), where the six heads are placed in the most regular manner; four round the altar, and one at each side, for the purpose of connecting the lower and upper half of the picture; the consultation of the doctors, and the vision expressive of the subject of their research. The prominent points in this work are the same as in *fig. 24*, the figure with the book being in a strong red, and the other in white.

Fig. 26. In this subject Rubens displays all the easy fluency of a great master, who would consider such a design only as an amusement. The manner in which the figures are interwoven with each other, the mode resorted to, to assist the projecting and retiring points, and the velocity with which the whole appears to move, are all worthy of the artist's attention.

Fig. 27. The student may compare this admirable design of West's, "The death of General Wolfe," with *fig. 26*, "The Death of St. Jerome." as Dominichino has adopted the same means to produce his mass of shadow in the middle of the group, and to bring it in contrast with the light on the principal figure.

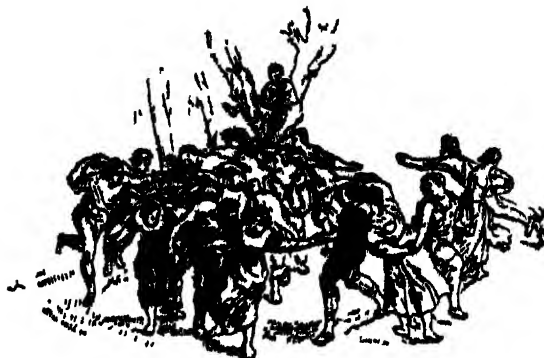


Fig. 26



Fig. 27.



Fig. 28.



Fig. 29.



Fig. 30



Fig. 31.



Fig. 32.

Fig. 28. As I shall have occasion to refer to the examples of this great master of light and shade in their proper place, it would be unfair to make any observations on him here, where he appears, as Milton would express it, "shorn of his beams." I may, however, remark, that, from his making use of mean materials, Rembrandt often destroys the beauty of that structure which the splendour of his light is so well calculated to adorn.

Fig. 30. As the merits of this composition have been descanted on by every critic—being a subject well suited for a display of the powers of eloquence—I shall merely offer one or two practical remarks. Raffaello has made the principal figure of the lower group (an interesting young female) detach itself from the ground by a strong warm light cutting against the shadow, and by a dark blue mantle coming in contact with the light; by her addressing the Apostles and pointing to the demoniac, the two sides are united, and the figures are so linked together that the eye is carried round until we arrive at the most projecting points, the hands and feet of the Apostle with the book. The Disciples express their inability to perform the cure, and, by two of them pointing to the mount, refer the people to Christ, who has retired thither to pray. This is the arrangement, but it is not alone by the expression or arrangement of his figures that Raffaello holds his rank in the art; it is also by the bold and original conception of his subject. He has here displayed the vision of the Transfiguration in the most sublime manner, and by raising his figures from the ground (one of those movements of the mind which are above restraint), has stamped them with the strong feature of immortal beings. Mr. Fuseli luminously describes them rising like "a flame:" (if not too metaphorical) he might have said, "like a bright flame issuing as if from a sacrifice, and ascending unto God."

Figs. 31 and 32. It is not only necessary that a group should have hollows for the reception of shadow, but also projections for the light to rest upon; it not only ought to possess a good general form in the outline which defines it, but the figures must also be linked together in such a way as to lead the spectator in amongst them. They must appear to have room to stand upon, and every figure must keep his place in its relative distance from the eye: hence a form composed of a concave and convex line has been often adopted as the simplest and best and possessing the greatest variety of advantages. That it is so generally used will cease to surprise us, when we find it applicable both to the regularity of Raffaello and the irregularity of Rembrandt.

Fig. 33. In this design, "The landing of Charles II.," West has placed the principal figure in the middle of the picture. Commencing his composition at the highest point, he carries on his group until it ends in the distance. Neither in the situation of the hero, nor in the form of the group, does he seem solicitous to hide the science. He has brought the high point in contact with the shadow, and strengthened it by the female whom the boy accompanies, being dressed in strong dark; when this is brought sharp off the ground, as is the case also in *fig. 34*, it enables us to keep the other figures in their places better than by diminishing the firmness of their shadows or colours.

Fig. 34. "Cattle returning home in a shower." In this composition the principal light falls on the convex part of the group, and the depth of the shadow is assisted by the local colour of the objects placed in it. The goat in the foreground is connected to the rest by some white flowers of an elder bush, which cannot be expressed in an outline. As this is from a design of my late brother's, I cannot allow this opportunity to pass without

expressing the great loss I feel in not having his assistance, not only in these notes, but in everything connected with the art : though practising painting but for a short time of a short life, his strength of mind, his fine eye for colour, and a taste for the beauties of pastoral painting, convince me the English School has lost one who would have been an ornament to that department of the science.

Fig. 35. Is a repetition of the same form.

Figs. 36, 37, 38. This plate consists of Wilkie's admirable composition of the Blind Fiddler, the Salutation of the Virgin, by Rembrandt, and a Dance, by Ostade. I shall leave it to the student's own judgment to investigate the various forms on which these compositions depend.

By making the principal heads depend upon one mode of arrangement, the general appearance of the group on a second, the background on a third, and so on with the minor points (provided they all tend to the assistance of one another), his composition will not only have intricacy without confusion, but that variety which is so characteristic in nature. A beautiful combination in nature will often appear to evade every rule, by her being perfect in every mode of examination. All her varieties emanate from a straight line and a curve. A judicious arrangement of objects possessing these various forms, gives the strongest natural appearance to a picture ; nor ought the artist to leave out rashly what he may conceive to be void of beauty. In colouring, harsh tints are admitted to produce harmony in the other colours ; and the most picturesque arrangements often depend on the presence of what might be otherwise considered ugly forms.

As I have made use of the terms "beautiful and agreeable arrangements," it is proper to give an explanation of the sense in which they are applied. By a beautiful arrangement, I mean a proper adaptation of those principles that arrest a common observer, and give a pleasurable sensation, which, to a cultivated mind, increases (not diminishes) by the investigation of the cause which produces it. For example, a beautiful appearance in nature affects the savage and the philosopher from their sensations merely as men ; but a painter, whose life is spent in a constant competition with nature in producing the same effects, receives a tenfold gratification in following her through those assemblages which to the world beside are, as it were, "a fountain sealed and a book shut up." Hence, in art, a beautiful arrangement must be a selection of those forms, lights, and colours that produce a similar result ; and the taste of an artist is shown, in heightening their effect by the absence of those circumstances which are found by experience to produce the contrary. Did an investigation of the means pursued by the great masters tend to abridge an artist's pleasurable sensations, instead of being the most favoured, he would be rendered the most miserable of beings ; but the opposite is the case, as by such means he is taught an alphabet that enables him to understand the language of nature. It may be supposed, that in my search after so desirable an object, I have perused all the works written to define Beauty and Taste, and which endeavour to circumscribe with a line that endless variety and omnipresence which make nature a source of gratification to all nations under every alteration of the mind ; but as I wish to avoid all controversy on the subject, which we often find merely renders the most sublime truths more obscure, I shall only remark, that, as far as painting is concerned, the authors of many of these works have done an irreparable injury. Artists generally prefer the opinions of untutored children to the remarks of the



Fig. 31.



Fig. 34.



Fig. 35.

■

✿



Fig. 36.



Fig. 37.



Fig. 38.

most learned philosophers, whose advancement in other sciences really seems to increase their ignorance of this. If I have explained my definition of the terms sufficiently for the artist's comprehension, I am satisfied. To explain them to others would be equally impossible as that those others should be able to define them to us. The mind must have received its education through the medium of the eye, not of the ear, to enjoy the faculty of conceiving such ideas, or the power of tracing them to their original source in nature, or in art, as a test of their truth.

Before I conclude, I have to apologise for the paucity and brevity of these observations, and beg the reader's constant reference to the plates, as the only method of making myself correctly understood. Painting is a practical branch of philosophy, and can only be rendered clear by satisfying the observations of the eye, as well as the reflections of the mind; this, perhaps, is one reason why so much has been written on the subject without those truths being made sufficiently obvious, which the writers wished to demonstrate.

I have also been anxious to avoid tautology, as it will be necessary to go over, in a great measure, the same ground, when I come to treat of light and shade, and colour; when many observations which appear to be omitted here will present themselves, from belonging more properly to those divisions of the work.

I must also caution the young artist against supposing that these modes of arrangement are given for his imitation; I merely wish him to be acquainted with the advantages any particular composition possesses, that in adopting any invention of his own, he may engraft upon it those or similar advantages. A design that has nothing but novelty to recommend it, is a conceit, not a composition. The student in painting can hope to derive advantage from theory only when rendered obvious by ocular demonstration. One great cause of the obscurity which envelopes the art, is the criticism of those whose ideas on the subject are obscure;—to free *the world* from their influence is perhaps impossible; but the artist must free *himself*.

PRACTICAL HINTS

ON

LIGHT AND SHADE

LIGHT AND SHADE.

BEFORE proceeding to investigate light and shade in their various intricate situations, it may be proper to notice a few of the more palpable and self-evident combinations, and for the better comprehending of which, I shall divide them into five parts: *viz.*, light, half light, middle tint, half dark, and dark. When a picture is chiefly composed of light and half light, the darks will have more force and point; but, without the help of strong colour to give it solidity, it will be apt to look feeble; and when a picture is composed mainly of dark and half dark, the lights will be more brilliant; but they will be apt to look spotty for want of half light to spread and connect them; and the piece be in danger of becoming black and heavy; and when a picture is composed chiefly of middle tint, the dark and light portions have a more equal chance of coming into notice; but the general effect is in danger of being common and insipid.

Light and shade are capable of producing many results; but, the three principal are relief, harmony, and breadth. By the first the artist is enabled to give his works the distinctness and solidity of nature. The second is the result of a union and consent of one part with another; and the third, a general breadth, is the necessary attendant on extent and magnitude. A judicious management of these three properties is to be found in the best pictures of the Italian, Venetian, and Flemish schools, and ought to employ the most attentive examination of the student; for by giving too much relief, he will produce a dry, hard effect; by too much softness and blending of the parts, woolliness and insipidity; and in a desire to preserve a breadth of effect, he may produce flatness.

Relief is most necessary in large works; as their being seen from a greater distance than easel pictures prevents their looking harsh or cutting, and gives them that sharpness and clearness of effect so necessary to counteract heaviness. Not only the works of Raphael and those of the Italian school possess this quality, but we find it in the greatest perfection in the pictures of Paul Veronese and Tintoret; and even the larger works of Titian and Corregio have a flatness and precision which we look for in vain in the succeeding school of Caracci and their disciples; Guido excepted.

Harmony or a union of the different parts of a composition depends upon the intermediate parts serving as a link or chain, either by conveying a sensation of the same colours with those in immediate contact, or by neutralising and breaking down the harsh asperities of the two extremes, and thus producing a connection or agreement.

Breadth of effect is only to be produced by a great extent of light or shade pervading the picture. If an open daylight appearance is intended, such as we see in Cuyp, etc., it will be best produced by leaving out part of the middle tint, and allowing a greater spread of light and half light; this will also give the darks the relative force which they possess in nature. If a breadth of shadow is required, such as we find in Rembrandt, etc., the picture ought to be made up of middle tint and half dark. In the one treatment the darks ought to tell sharp and cutting, which is the characteristic of strong daylight; in the other the lights ought to appear powerful and brilliant, enveloped in masses of obscurity.

The influence of shadow upon any composition, when carried beyond the necessary depth for the relief or distinct marking of the several parts, is breadth, from its absorbing many of the half tints and rendering the darks less cutting; and repose, from there being fewer of the outlines visible; hence arises a certain grandeur attendant upon space, and an agreeable sensation, from the spectator being allowed to exercise his own fancy in embodying indistinct forms. Thus the gloomy solitude of a wood is increased by the absence of the twittering light through the trees, the absence of their harsh colour, and the distinct form and crisp marking of the leaves. Rembrandt has carried this property of shadow beyond the hope of any improvement, and by this means has clothed the most trifling subject with a portion of sublimity. If we allow ourselves to be influenced by the association of ideas, it is capable of imparting a greater degree of horror to any subject of terror; as imaginary dangers appear greater than real, being augmented by the operations of the mind. Milton has made use of this quality in describing the situation of the fallen Angels:

"From those flames
No light, but rather darkness visible
Served only to discover sights of woe."

And Titian, in his picture of the Martyrdom of St. Laurence, which otherwise is disagreeable from its being cold and black.

Having thus defined some of the characteristic features of shadow, the effects of light in a great measure explain themselves, being in most instances of an opposite nature. Its cheerful influence operates on the mind of the spectator, either when viewing the festivities of a village holiday or when he beholds it diffused over the general face of nature: it may be termed the Allegro in Painting.

PLATE X.

Fig. 39. If light, collected into a focus by means of a lens, be thrown obliquely upon a wall, it will explain to us one of its principal properties, upon which many artists have founded their principles of light and shade. Where the bundles of rays are collected, the light is increased in brightness; and when they become more diffused and spread out, it naturally becomes more feeble, losing itself in half tint. In this example we have some of the most essential qualities of light as applicable to the purposes of painting. We have a principal light, which, being produced by the collecting of the rays, leaves that portion of



Fig. 39.



Fig. 40.



Fig. 41.



Fig. 42.



Fig. 43.



Fig. 44.



Fig. 45.

the ground the darkest which comes in contact with it, thereby assisting its brightness. We have an innumerable variety of gradations, until the light is dissipated and lost. Some artists maintain, and justly, that every light, however small, ought to have a focus, or one part brighter than another; and as we find this to be a general law in nature, it is surely safe ground to go upon. For the same reason we ought to have one portion of a dark more decided than the rest. If these two extremes are brought in contact, we make them assist each other, one becoming brighter, and the other darker, from the effect of contrast. If they are placed at the opposite sides of the picture, we have greater breadth and a more equal balance. Let us now examine how these properties have been made use of in the management of the light and shade of a picture. If, for example, we take a head by Rembrandt, we find the principal light or focus in the upper part of the face (which he often, to render more luminous, surrounds with a black bonnet or hat, and even this he keeps of a cold tone, to give more value to the flesh); the light is then allowed to fall down on the figure, producing thereby a union and an appearance of his light giving out rays of the same hue as itself. If we follow him in the conduct of some of his larger compositions, we find the same principle adopted, whether they consist of many figures, such as the hundred Guilder print, or of few, as in the small Nativity in the National Gallery; thus rendering the most complicated compositions subservient to the simplest principles of light and shade. A few experiments on a ground of a middle tint, with a pencil filled with white, and another dipped in black, will give the student an insight into all the changes capable of being produced upon this principle.

Fig. 40. If a diagonal line be drawn through the picture, and the extreme dark and extreme light be placed at opposite sides, we must of necessity have the greatest breadth of effect. If a balance or union between the two sides be wished, there is no other way but by borrowing a portion of the one and exchanging it for a portion of the opposite; and not only may this practice be made use of for the harmony of the whole, but the light and the shade will be thus rendered more intense by the force of opposition. Now, whether the dark which is carried to the light side be very small, or very large, and *vice versa*, we have the groundwork of some of the most powerful and most natural effects in painting. If the light is placed near the horizon, as in evening skies, for example, such as it frequently is in Cuyp, we see it rising upwards until lost in middle tint in the upper part of the picture, and the middle tint descending into shadow by means of trees, figures, etc., thus making a sweep round the picture, and thereby affording the greatest opportunity for breadth of effect. If the two extreme points are connected by intermediate figures, so as to form but one group, we have the greatest firmness, as the light part of the group will be relieved by a dark ground, and the dark part of the group by a light ground; if we pursue the contrary practice, and place the dark part of the group on the dark ground, and the light part of the group on the light ground, we have more breadth and softness of effect. There is no want of examples, either in nature or in pictures, to warrant our following either mode.

Fig. 41. Sometimes we find the principal light in the centre of the picture gradating to the extremities with a border of black binding in the whole. By this mode the light has great brilliancy, especially if a small portion of dark is brought in contact with it. This melting of the light into shadow has been carried to great perfection by Corregio and Rembrandt, who most frequently relieved the dark side of their figures by a still darker

background, which Reynolds (who has adopted this mode in so many of his works) mentions as giving a rich effect.

If this method is pursued in the management of the light on a hand, or a single head, it is equally applicable, as in a more extensive work. In the landscapes of Claude, who has often placed the sun near the centre of his compositions, we find the light managed upon the same broad principle, graduating to the sides of his canvas by means of buildings, ships, etc., with often a clump of dark trees jutting into the mass of light, thereby giving it its brilliant character, and serving at the same time to convey the dark sides into the picture. If he reminds us occasionally of Rembrandt, it arises from his great breadth of effect; if of Corregio, it is the soft union of his lights with the shadow. A few walks in the evening in the twilight, and at night in scenery where nature has an opportunity of showing her various effects, will put the student in possession of a power to unravel all her mysteries. We do not know whether Claude, Corregio, and Rembrandt were acquainted with the works of one another, but we have the most evident proofs that they were well acquainted with the principle by which nature produces her most striking effects; and a breadth of light and shade, soft and subdued tones of colour, and every requisite for forming the mind of an artist, is still to be found in the same school in which they studied.

Fig. 42. If the lights are to predominate in a picture from the ground being low in tone, it is of the utmost consequence that they should not only be varied in form and magnitude, but that they should produce an agreeable arrangement in the picture, seeing that they will attract greater notice than when the ground is lighter.

I shall here take the liberty of introducing a passage from Reynolds's works, as nothing can exceed it in utility and justness of observation. In his notes upon Fresnoy, speaking of light and shade, he says:—"The same rules, which have been given in regard to the regulation of groups of figures, must be observed in regard to the grouping of lights; that there shall be a superiority of one over the rest, that they shall be separated and varied in their shapes, and that there should be at least three lights: the secondary lights ought, for the sake of harmony and union, to be of nearly equal brightness, though not of equal magnitude with the principal."

The Dutch painters particularly excelled in the management of light and shade, and have shown, in this department, that consummate skill which entirely conceals the appearance of art.

"Jan Steen, Teniers, Ostade, Du Sart, and many others of that school may be produced as instances, and recommended to the young artist's careful study and attention.

"The means by which the painter works, and on which the effect of his picture depends, are light and shade, and warm and cold colours. That there is an art in the management and disposition of those means will be easily granted, and it is equally certain, that this art is to be acquired by a careful examination of the works of those who have excelled in it.

"I shall here set down the result of the observations which I have made on the works of those artists who appear to have best understood the management of light and shade, and who may be considered as examples for imitation in this branch of art.

"Titian, Paul Veronese, and Tintoret were among the first painters who reduced to a system what was before practised without any fixed principle, and consequently neglected



Fig. 46.



Fig. 47.

occasionally. From the Venetian painters Rubens extracted his scheme of composition, which was soon understood and adopted by his countrymen, and extended even to the minor painters of familiar life in the Dutch school.

"When I was at Venice, the method I took to avail myself of their principles was this: when I observed an extraordinary effect of light and shade in any picture, I took a leaf of my pocket-book, and darkened every part of it in the same gradation of light and shade as the picture, leaving the white paper untouched to represent light, and this without any attention to the subject or to the drawing of the figures. A few trials of this kind will be sufficient to give the method of their conduct in the management of their lights. After a few experiments I found the paper blotted nearly alike: their general practice appeared to be, to allow not above a quarter of the picture for the light, including in this portion both the principal and secondary lights; another quarter to be as dark as possible; and the remaining half kept in mezzotint or half shadow.

"Rubens appears to have admitted rather more light than a quarter, and Rembrandt much less, scarce an eighth; by this conduct Rembrandt's light is extremely brilliant, but it costs too much; the rest of the picture is sacrificed to this one object. That light will certainly appear the brightest which is surrounded with the greatest quantity of shade, supposing equal skill in the artist.

"By this means you may likewise remark the various forms and shapes of those lights, as well as the objects on which they are flung; whether a figure, or the sky, a white napkin, animals, or utensils, often introduced for this purpose only. It may be observed, likewise, what portion is strongly relieved, and how much is united with its ground; for it is necessary that some part (though a small one is sufficient) should be sharp and cutting against its ground, whether it be light on a dark or dark on a light ground, in order to give firmness and distinctness to the work; if, on the other hand, it is relieved on every side, it will appear as if inlaid on its ground. Such a blotted paper, held at a distance from the eye, will strike the spectator as something excellent for the disposition of light and shadow, though he does not distinguish whether it is a history, a portrait, a landscape, dead game, or anything else; for the same principles extend to every branch of the art.

"Whether I have given an exact account, or made a just division of the quantity of light admitted into the works of those painters, is of no very great consequence; let every person examine and judge for himself: it will be sufficient if I have suggested a mode of examining pictures this way, and one means at least of acquiring the principles on which they wrought."

This is so admirable as to need no comment, and ought never to be lost sight of, as upon the management of light and shade depends the general look of the picture.

Fig. 43. As a wall or flat surface recedes from the light, it necessarily becomes darker, and as the outline is more or less defined, it has the property of advancing or receding. These may seem to be properties too evident to every one to need any explanation; but when we see a foreground, in place of coming flat up to the edge of the frame, appear to slope down like a declivity, we must either suppose that the painter knew not the principle of assisting the perspective by means of light and shade, or had not the faculty of seeing nature. When we consider that nature spreads out her landscape upon a horizontal plane, and that we have to compete with her upon an upright surface, we

shall find we have not only to call into our aid strong light, coming in contact with sharp dark, warm colours, and such as have the property of advancing, but also to subdue the more distant part of the ground by soft shadow and retiring cool tints.

Fig. 44. When the composition is kept dark, forming a mass of shadow in the centre of the canvas, the light is often conducted round it by means of the sky, water, or light foreground; and as the dark becomes in a manner isolated, it receives great vigour and importance. As this is the reverse of *fig. 41*, we find the same simple broad principle predominant, and whether it be composed of a clump of trees, or the dark dress of a whole-length figure, we find the management guided by the same rules; only if a portrait, the circumstance of the face coming light off the background requires the feet or base of the figure to tell dark on the ground, for the sake of firmness; and if any part is more lost in the background than another, it perhaps ought to be the middle portion of the figure. If a clump of trees such as we often find in Claude is to be represented, their stems shoot out from a ground of the same darkness, thereby producing a union of the trees with the shadow which they cast on the ground. As a light in the centre of dark tints must thereby acquire an increased consequence, so a dark in the middle of light tints receives the same importance.

Fig. 45. I have noticed in another place the union of one part of the picture with another, by means of a repetition of the light: it will therefore be unnecessary to say any thing further upon such management. I may, however, observe that it is not only of service to repeat the light, but, also, that it should be of the same colour; accordingly we observe in Cuyp, whose principal light is often yellow, that it is carried into the dark part of the picture by means of yellow drapery, a cow, sheep, or a few touches of golden colour, according as he wishes such extension of his light large or small. If the principal light is cold, such as blue and white, we find it repeated either by a reflection in water, or a figure dressed in the same cool tint. Portrait painters generally make use of the light in the sky to repeat the lights of their head and hands, by making it of the same colour.

PLATE XI.

Rembrandt, from his first commencement in the art, seems to have been always solicitous to represent the brightness of light at the sacrifice of every other quality; and in his first works it often forms a circumscribed spot, for, as Reynolds justly observes, "that light must appear the brightest which is surrounded by the greatest quantity of shade;" but though this conduct enables the artist to give light one of its strong characteristics, whether it be the sun, a candle, fire, etc., yet there are other properties quite as essential, and more easy to contend with, which are its effects on the different objects it illuminates. Rembrandt's close attention to nature soon led him to expand his principle; for example, he perceived the flame of a candle exceeded in brightness everything round it in a ten-fold ratio, which could be expressed only by darkening the whole, and leaving the light in a spot, and thereby extinguishing its influential effect; but if the candle itself was hid, the appearance of every object under its influence was not only more easily given, but the effect of the whole became more deceptive and natural. His extending of the light through the picture gradually became more enlarged; and even his deepest shadows are illuminated by streaks of red or rich brown running into them, which (from his principal light being of a warm tone) keep up a connection without destroying the breadth of light and shade.



Fig. 48.



Fig. 49.



Fig. 50.



Fig. 51.

In *fig. 46*, "Christ restoring the Daughter of Jairus," we have a principle upon which many of his pictures are constructed, *viz.*, a ray of light falling into an apartment, and received upon a light object, which, as in nature, reflects back the rays, and illuminates the surrounding objects, giving thus his principal light the properties of light itself. The shadows of all objects receiving such direct rays, we sometimes see strongly defined, as is the case in nature, and indeed we often find Rembrandt placing objects for the express purpose of producing such shadows, which gives an appearance of truth to the whole effect; at other times we find the shadows swallowed up in the splendour of the light, as if afraid of disturbing its breadth. Sometimes we find his strong light, his strong dark, and his hot and cold colours, all focussed at one point; and at other times his darks employed to clear up the middle tint, and his strongest colours made the means of uniting his light with the shade. In short, whatever was his practice, he seems always to have had some end to accomplish, and when we find him departing from what would be the effect in nature under such circumstances, we may rest assured that such departure did not arise from ignorance. We often see the attempts of de Hooe and others at representing light confined to its effect in the sky or on objects out of doors, while it is but sparingly admitted on the figures seen within the apartment; on the contrary, Rembrandt's figures are lighted up with a splendour which extinguishes every other subordinate light, and which we often cannot account for upon the common principles of nature.

Fig. 47 is from a picture in the Louvre, and shows how small a portion of light sometimes engaged Rembrandt's solicitude. He has employed the edge of the framework, the dark under the cradle, and the dark dress of the figure to give it its value. The curtain is a dull red, and is carried into the picture by the dress of the child being of the same colour.

PLATE XII.

Figs. 48 and 49 represent the "Taking down from the Cross" and the "Presentation in the Temple." Daulby, in his catalogue, mentions two states of the original etchings more worked upon; but I find, on examination, they are merely the plates left without being much wiped, thereby casting a stain over the whole, except a high light on the cap of the figure holding the crosier, and a light at the torch in the "Taking down from the Cross," the copper being made clean at those places. In many of the varieties of Rembrandt's etchings he has got credit for effects supposed to be produced by much labour, which were the result of the printing alone. In the "Descent from the Cross" he has kept the principal light in the upper part of the picture in contact with the strong dark; in the other it is kept below, and is carried upwards by a chain of communication to the head of the crosier. Where the light is at one side, or low down in the picture, such as in the "Wise Men's Offering," in the king's collection, there is greater space for a breadth of shadow, than when the light is kept in the centre, as was the principle of most of his first works. In some of his designs he seems to have allowed the entire half of his canvas for repose, and to have confined his composition with all its lights and darks and colours to the other half. Very little often serves to connect the two. The dark manner of Rembrandt has advantages over every other, if kept within due bounds, as it enables the painter to give a rich tone to his colours without their appearing heavy, which more feeble backgrounds

would not admit of, unless the colours are to stand as darks instead of lights; accordingly we find Titian, Tintoret, Giorgione, Rembrandt, and our own Reynolds, all swayed by the same opinion.

Fig. 50. When the light part of the composition is placed upon the dark side of the background, and the dark part upon the light side, greater firmness and solidity are produced, and a more equal balance is kept up. The contrary method has more breadth and softness of effect, but unless the light part is of a different hue from the light ground upon which it may be placed, and the dark part is of a warmer or colder tone than the shadow which surrounds it, there is a danger of their losing their substance and becoming flat. Vandyke, in this composition, has made the colours of his figures assist his arrangement of light and shade; the white dress of the child and the yellow dress of the queen make the principal light; the white is repeated by the cap, ruff, etc., of the other figures; the yellow is carried across by the embroidery upon the king's dress, and spread out upon the under part of the sky; the darks are made up of the dark dress of the king and the child's dress, which is a dull green; the latter tint is carried across the picture by part of the curtain turned up, of the same colour; the curtain itself is a dull yellow and brown, serving as a ground to the queen's dress; the red cloth of the table is repeated by the two chairs; the floor, being a dark neutral tint, gives a firmness to the bottom of both the figures. If the student, in examining the light and shade of a picture, remarks what colours are resorted to for such purpose, in a few trials he will find that which at first appears complicated and difficult to unravel will become easy and beneficial, serving to strengthen his powers of reflection in the highest degree.

Fig. 51. The dark forming the greatest mass of shadow of the picture is often, before being brought in contact with the extreme light, increased and collected to a point by some object whose local colour conduces to such purpose, as in the example here given; where the black dress of the female is brought, at its darkest portion, in contact with the lightest portion of the white dress. This serves to give air to the deepest shades of the background, and greater firmness to the object so relieved. The collecting to one head of all the light, and all the dark of a piece, gives the artist the greatest force of the palette. To enable the other side of the picture to keep up with so much vigour, Metzger has thrown his strong colour into the scale, and brought his red and blue in contact, by a glove lying upon the chair, at the point nearest the eye. The warm colour is taken to the other side by a dog, etc., and the white of the female repeated by a handkerchief the man holds in his hand, his neckcloth, etc.

PLATE XIII.

Fig. 52. In a single head we often have but one light; it is therefore necessary to get it to harmonize with the shadow, either in the background or upon the dress. Rembrandt, accordingly, frequently painted the light of the dress of the same colour as the shadow side of the face, thereby keeping up a union and simplicity. In *fig. 53* we have the hands making a second light; and in *fig. 54* we have three spots of light, the shirt and ruffles of both hands: this is the Titian mentioned by Reynolds in the description of the Dusseldorf gallery, and which is now in Munich: "A portrait of a gentleman, by Titian, a kitcat; one hand a-kimbo, the hand itself not seen, only a bit of the ruffle; the other, the



Fig. 52.



Fig. 53.



Fig. 54.



Fig. 55.



Fig. 56.

left, rests on what appears to be his sword ; he is looking off. This portrait has a very pleasing countenance, but is not painted with much facility, nor is it at all mannered ; the shadows are of no colour ; the drapery being black, and the ground being very near as dark as it, prevents the arm a-kimbo from having a bad effect. It is no small part of our art to know what to bring forward in the light, and what to throw into shade."

The linen in this picture, and most others of Titian, is light and cutting, the flesh forming the half light. Reynolds, talking of the "Descent from the Cross," by Rubens, says, "he well knew what effect white linen, opposed to flesh, must have, with his powers of colouring ; and the truth is, that none but great colourists can venture to paint pure white linen near flesh ; but such know the advantage of it." In Rembrandt we generally find the same treatment, although I have often observed the linen kept cool when near the face. To give the flesh a luminous character, he often introduces cool tints coming near it, and when he can find nothing else, uses the shadows of linen for such purpose. In Vandyke's early Italian manner we find the linen much brighter than in his later works, where it became more of a leaden cast.

Figs. 55 and 56. We sometimes find the light of the sky introduced for the purpose



Fig. 57

of repeating the lights of the heads and hands, as in *fig. 55* ; sometimes to spread and enlarge the lights of the head, and give it more consequence, as in *fig. 56*. To assist the hand in keeping its situation in this picture, Vandyke has defined it by the hat and shadow on the chair. As it is of the utmost consequence that every object should keep its relative distance with regard to the eye of the spectator, it is a good method to define those parts we wish to advance by a dark shadow coming in contact with them, and to surround the retiring portions with a ground of a less opposing character ; as we know lines strongly and sharply defined will approach, and those of a softer nature will retire. Such blots are afterwards to be accounted for by the contrivance of the artist : in this consists the application of the background to the figures, one of the most difficult and essential portions of the art.

As light and shade determine the concavities or convexities of all objects, without them the most intelligent outline would be but as a map or flat surface. If, for example, we take a cup and examine the influence of light and shade upon it, we find in nature those principles which artists have applied to many purposes in painting. We perceive the near edge strongly defined by the light side coming in contact with the shadow, which becomes darker as it descends into the cup ; we have the dark side brought firmly off the light, thus

giving it the simplest and most effective means of a true representation of its character. This may appear too evident to notice in a work of this nature, which does not profess to give the mere rudiments of the art ; but I am convinced that the most intricate principles of painting emanate from very few sources, and that these sources are of a very simple nature. Everything within our view is filled with examples, and the mind of the student requires only to be directed to an examination and investigation of the subject, before commencing any work, or while in the progress. He must not only know what is his intention, but must be in possession of the best method of expressing such intention.

PLATE XIV.

Fig. 58. When a shadow is carried through the middle of the picture, we have not only an opportunity of giving a breadth of effect ; but, the receding perspective of the sky, or ground, is assisted by its sharpnesses being swallowed up in repose : see this principle noticed at *fig. 43*.

Figs. 59 and 60. When the principal light is kept at one side, we have an opportunity of introducing a larger portion of shadow, than when the light is in the centre, which is often of the first consequence, especially if repose is required in the work.

When, as in *fig. 59*, a multitude of small objects are introduced into a picture, or when the general arrangement consists of many figures, it is impossible to get a breadth of light and shade, unless many of them are united together of the same strength, to form a mass of light, or of dark ; but to do this skilfully is difficult ; for unless the science is in some measure concealed, it is no longer science. In the confusion of a battle, for example, it is unlikely that two or three white horses should be collected, so as to form a mass of light ; and yet we see in Salvator Rosa, and Wouvermans this method adopted ; or in a representation of dead game it is equally improbable that we should always find a swan for the same purpose, as in Weenix. To obviate such apparent artifice of the painter, we find P. Veronese, Tintoret, and others, making use of the sky, or light buildings, for a principal mass in their large works, consisting of many figures. In the small works of the Dutch school we find, in indoor subjects, that the light upon a wall, or the ground, or in a window, and the sky, etc., in open light, is made use of for this purpose.

Gerard Douw, notwithstanding his extreme finish, contrived to preserve that breadth of light and shade, which his instruction in the school of Rembrandt had empowered him to do ; and in small works this breadth of effect is the more difficult to retain, seeing that there is so little space for the middle tints, darks, lights, and reflected lights, observable in nature, or for a certain bluntness in the outline, to prevent the several objects from looking like small models. Reynolds, in his notes to Fresnoy, to illustrate this quality, says, " we may have recourse to Titian's bunch of grapes, which we will suppose placed so as to receive a broad light and shadow ; here, though each individual grape on the light side of the bunch has its light and shadow and reflection, yet altogether they make but one broad mass of light ; the slightest sketch, therefore, where this breadth is preserved, will have a better effect, will have more the appearance of coming from a master hand, that is, in other words, will have the more characteristic and *generale* of nature, than the most laborious finishing where this breadth is lost or neglected." One method amongst many which we



Fig. 58.



Fig. 59.



Fig. 60.

sometimes find Gerard Douw adopting, so as to convey an appearance of high finishing, and yet preserve the breadth of nature, is to give the texture, or surface of an object without altering the tints. For example, in painting a piece of carpet or tapestry, he seems to have laid in his broad lights and shadows, and, while wet, applied a piece of fine cloth, so as to leave an impression of the threads over the whole, then in the high lights to have touched each thread with light, and in the shadow with dark touching, which, did the lines accord with the undulation of the folds, would have given a true appearance of the breadth and detail of nature.

The art of giving a finished look to a picture is one of the most difficult departments of painting, for under it is implied the exact strengthening of the different shades and colours, which defines their relative situation in the picture, the introduction of and detailing the minute parts, without disturbing the great breadth of the whole, and the giving to different substances their several and proper characters. The term finish, when applied to colouring, implies giving to the representations of objects that exact tone which the objects themselves possess in nature under the same circumstances, either by repeated glazings with transparent washes, or by a careful mixture of the colours on the palette in the first instance.

As the principle of placing the light at the side of the picture has already been noticed at Plate XII., I shall, in adverting to *fig. 60* of the present plate, merely mention the colour.

The principal light is composed of the white and blue garments of Christ, and repeated in the sky, it being of the same cool tint; the warm light of the angel makes the principal for the head and hands of Christ, and is repeated by a torch carried by figures in the distance. The admission of so much cold colour on the lights, requires the shadows to be kept warm, to prevent the picture from looking heavy; accordingly we find Coreggio has kept the darks of a rich brown; Rembrandt, who was master of this department of art, when his light is cool, makes his shadows the hotter the darker they become; Rubens, who formed his style of colouring upon the Venetian, seems to have been guided by the same opinion. In one of his maxims he says, "Begin by painting in your shadows lightly, taking care that no white is suffered to glide into them; it is the poison of a picture except in the lights; if ever your shadows are corrupted by the introduction of this baneful colour, your tones will no longer be warm and transparent, but heavy and leady. It is not the same in the lights, they may be loaded with colour as much as you think proper." Whoever examines the works of the great colourists, will find this impasting of the lights, and keeping the shadows rich, juicy, and transparent, was their universal practice. The original of this subject, which is in the possession of the Duke of Wellington, has this characteristic, as, indeed, have all the works from Coreggio's own hands. Opie, in his lectures, gives a clear definition of Coreggio's management of chiaroscuro, as follows:—

"By classing his colours, and judiciously dividing them into few and large masses of bright and obscure, gently rounding off his light, and passing, by almost imperceptible degrees, through pellucid demi-tints and warm reflections, into broad, deep, and transparent shade; he artfully connected the fiercest extremes of light and shadow, harmonized the most intense opposition of colours, and combined the greatest possible effect with the sweetest and softest repose imaginable."

PLATE XV.

Fig. 61. I have noticed in another place, that when the darks of the group are brought off the light side of the background, greater firmness is obtained, and more vivacity, which latter is the peculiar character of daylight. Cuyp, by placing his figures in such a position as to throw long shadows across the picture, gives a great appearance of sunshine. If the strong darks are placed on the delicate half light, instead of on the strong light, they have greater force, as the ground has a more retiring quality: the strong colours have also a more natural appearance, as, in the event of colours being opposed to the glare of light, their brilliancy is destroyed.

A few small touches of light are sufficient to convey the light into the dark side of the picture, and to take off the heaviness of the shadows. In compositions, when the background is very dark, we find shining substances, such as mirrors, metal, armour, etc., employed, as they take on a sharp light, and thereby connect the shade with the light without destroying its breadth; on the contrary, they add to its depth.

Fig. 62. When the light part of the group is placed upon the light side of the ground, provided there can be sufficient firmness given, we must of necessity have a greater breadth of effect. Vandyke has, in this picture, kept the principal light upon the sleeve of the jacket (which makes the most prominent point), and has diffused it upon the sky. The cool tints of the shadows of the jacket, and part of a blue ribbon detach it from the under part of the sky, which is warm. The warm colouring of the boy, and the cloak which he carries, and the king's breeches being of a dull red, assist the arrangement. The warm colours are carried into the shadow side of the picture by the dun colour of the horse, the stump of the tree, and the saddle cloth. The cool blue of the sky mixes with the foliage of the trees, and prevents it from interfering with the hat, which has greater point in consequence, and balances the shadow side of the picture, besides drawing the attention of the spectator to the head. The warm colour of the flesh necessarily detaches itself from the cool ground; but in such situations we often find Rubens and all his pupils bring strong blue in contact with the head, which gives it a great value, and a luminous effect. We thus perceive a light figure may be strongly relieved even by a light background, provided the colours are opposed to each other; thereby preserving the greatest breadth of light.

Fig. 63. We have, in this subject, the dark of the group brought off the light part of the ground with great firmness, and a very large portion of the outline sharp and cutting, which, though it may give the strong feature of natural objects, has a harsh appearance at first sight. Whether it be that in real objects their actual existence enables them to harmonize with the harshest effects of light and shade; or that the real separation of one part from another, admits of a strength of colour incompatible with a flat surface, such as an outline on canvas, is worthy of the student's examination; as in nature he will often find the most distant parts of an object more sharp and cutting than the nearest outlines, and yet keep their situation. To represent this on canvas requires the most scientific management; as a work may have the strength and freshness of nature, without being a just representation, when the situation of one part with another is taken into the account.

Potter, in this picture, (in which the objects are of the natural size), has made use of the simplest and firmest principles as regards light and shade. We have the group strongly defined by part of it coming light off a dark ground, and dark off a light one; we



Fig. 61.



Fig. 62.

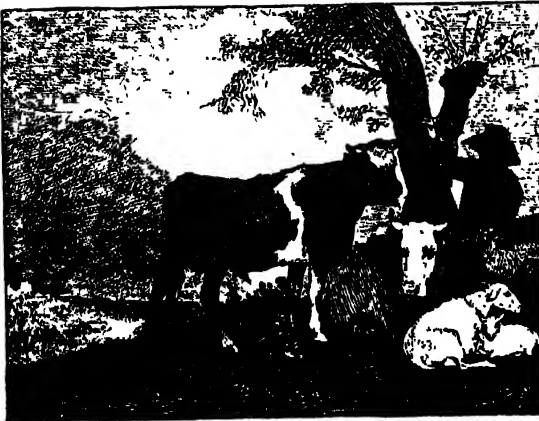


Fig. 63.



Fig. 64.



Fig. 65.



Fig. 66.

have the composition taking a decided form in one direction, and the light running across it in another; we have therefore the strong look of nature, which consists of simplicity, decision, and strength.

In the early masters we have these qualities often in a high degree; and had they less of an inlaid flat appearance, would be more valuable than the more harmonious softenings of modern light and shade; but we must never forget that objects in nature are more or less round, that they are delicate as well as forcible, and that the harshest colours are under the influence of light and shade.

Fig. 64. The light part of the group is here brought in contact with the light part of the background, and the shadow assisted in its strength by the local colour of the objects placed within it. The yellow cow, which makes the light, is surrounded by others of a dull red and brown, which are relieved by a still darker background. This gives a great breadth to the group. The cool colour of the upper part of the sky is carried across the picture by the grass and leaves being of a cool green; the dark, sharp marking of the horns, eyes, etc., gives a lightness and finish to the whole, as it allows the broad lights and shadows to have more union. In Cuyp the local colour of his objects, whether hot or cold, is kept up undisturbed by the light and shade; this gives great breadth and the distinctness of nature in open daylight.

Fig. 65. In this subject we have the light figure upon the dark ground, and *vice versa*. In nature we often perceive strong effects arising out of simple and decided principles, which, if sketched at the time, will be of the utmost value to the student, by giving him an insight into the science of light and shade; and will often serve as a key to commence with in forming larger combinations. Reynolds mentions a mode of composing by taking a figure from some celebrated master, and designing others to correspond with it; thereby imparting a grandeur of style to the whole. So, by commencing with something sketched from nature, we give a decided look of truth to the other parts of the picture.

Many painters model their groups for the purpose of obtaining a true representation of the light and shade. Small figures, however rude in form, will serve this purpose, and give the artist many invaluable hints.

Tintoret and Coreggio, both great masters of chiaroscuro, are known to have availed themselves of this method; and the student must have a most erroneous idea of his art, who imagines excellence can be obtained without the assistance of every auxiliary. The most learned arrangement of light and shade may astonish; but there is a charm in the chiaroscuro of nature, which carries irresistible sway.

Fig. 66. In this subject we have the dark group brought off the light side of the background in the simplest and most decided manner; and the principles of light and shade made applicable to giving the strong look of nature, viz., breadth and solidity to the ground, and light and extent to the sky. Rembrandt has often been accused of being artificial in his effects, but he never misses his aim, either in representing the splendid emanations of light, or the quiet depths of shadow; the peculiar character of an object, either in texture or in colour, and that appearance familiar to the recollection of every one; but to convey which, either in poetry or in painting, is only in the power of a few.

Rembrandt seems always to have taken up a leading feature in his works, and never to have lost sight of it. The varieties in his prints are but corroborations of this: as in his

anxiety for its preservation, we trace him destroying every impediment, either by covering down or burying whole groups in shadow, or by leaving in an unfinished state other groups, with a mere outline to define them. For example, if we take the first state of the print of the great *Ecce Homo*, we perceive he has made Christ in the centre of a group, in a quiet broad mass of light, with the strong darks gradating from him, right and left, and surrounded by masses of half tint. He has then etched in the principal group, commencing with the figure addressing the multitude, and terminating with the right hand of Pilate. This portion being in strong light, interspersed with a variety of strong darks, acquires by this means great brilliancy and agitation. We have, therefore, the quiet character of Christ preserved, and his superiority maintained, by his forming the centre of one group, and the apex of the other, rising, as Fuseli describes it, "like a pyramid from the tumultuous waves below."

If we take his print of the Angels appearing to the Shepherds, in the first state we find a broad mass of shadow running through the centre in a diagonal line, thus giving it its greatest magnitude. In the upper part is preserved the principal light, radiating from a centre, with a multitude of children sporting in its beams, and out of which the angel addresses the shepherds across this gulf of shadow. The second light, which is in the lower portion of the print, he has in the next state, cut up by a number of darks and lights, irregularly dispersed, thus conveying the appearance of confusion and terror to the shepherds, their herds, and flocks, which are represented flying in all directions. These two examples out of many, which the student will discover by his own examination, will suffice to show that light and shade may be made to contribute to the character and fitness of the subject; and that of this adaptation of it, Rembrandt holds unrivalled possession.

PLATE XVI.

When a picture is chiefly composed of light and half tint, the darks of the figures must necessarily tell with great force, from there being so little of half shade to rob them of their value; the mid-day sun filling with intense light every particle of the atmosphere, gives that luminous appearance, which is so strongly characteristic of an out-of-door effect, the dark local colours of the figures, from the absorption of the rays, retain undiminished power, and give that firmness and vivacity to the scene which prevents it from looking feeble. In nature, figures from their upright position, have a greater consequence from the flat shadows being weakened by the light of the sky falling into them; for, seeing that the whole heavens are filled with light, it is showered down and reflected in all directions. Also, from their being in motion, they attract the eye; a circumstance to be noticed by the artist, who has to give them their relative value on canvas, as they possess in reality. The consideration of all these circumstances influences many painters, in giving the darks the full force of the palette. As a general character and the leading features of strong daylight are to be purchased at any sacrifice, critics who do not sufficiently investigate



Fig. 67.



Fig. 68.



Fig. 69.



Fig. 70.



Fig. 71.

these matters, may complain of want of air, but the student, by a close attention to the subject, will not easily be scared by the cry of "*sans vapeur*."

Birds in the air, boats on the water, figures on the sands, cornfields, or light roads, have all this characteristic feature in a high degree, from the middle tint being on so light a key.

Cuyp often accomplishes this by the general tone of the picture being warm, and his shadows brownish, thereby allowing his blue draperies and cool blacks to have greater point. P. Veronese and Rubens have many pictures on the same principle.

Opposition of colour is of great importance in the treatment of pictures on a light key, as it gives great relief and distinctness without cutting up the breadth of light; such as blue upon a warm ground, or red upon a cool one, bright yellow upon a cool gray, etc. In *fig. 69*, Claude has made great use of such opposition. The general appearance of the picture is warm, the dark blue of the water is carried across the piece by the dark blue draperies of some of the figures, and is suffused upon the upper part of the sky. The red is interspersed upon the boats and the draperies of the other figures; and, warming the near part of the buildings, is repeated at the top by a figure looking over the balcony, and two red flags upon the blue of the sky. He has placed two blue flags upon the warm part of the sky to repeat the cool colour.

Pictures painted on a dark key have already been noticed as possessing many advantages, which have led our greatest colourists to its adoption. But, as low toned pictures are apt to look heavy and black, unless richness of shadows, or sharpness of lights be preserved; so pictures painted on a light key are apt to look flat and unfinished, unless the greatest circumspection be used. In nature, the intense light of the sky, and the atmosphere, which is filled with its innumerable refractions, spread a luminous character over the whole scene; to represent which, the artist can employ only a greater degree of whiteness, a very inadequate quality, and hence the great difficulty of imitating the splendid brightness of mid-day, or the brilliant effects of an evening sky. In treating the one, unless the delicate varieties of the half lights are attended to with the greatest care, the picture will look crude and unfinished; for the tints being so nearly allied to each other, the exact sharpness to define them, and their exact tone, either by repeated scumbling, or, mixing them to the proper tint in the first instance, requires an attention and study of the most refined quality; without which the shadows will be powdery instead of pearly, or the lights white instead of luminous. In the other arrangement the yellow tones may become solid and foxy, if deprived of the delicate cool tints so necessary to prevent their appearing too hot, and to give the whole that tremulous, unsteady appearance which light possesses in nature.

Light pictures, from the tenderness of their light and shade, require the colours opposed to each other, whether blue opposed to red, or yellow to cool gray, to be managed with the greatest delicacy; otherwise their strength will destroy all appearance of light and air. In light pictures strong colours can stand as middle tint, or for leading the light into the shade, but can appear as lights only by being relieved by strong shadow. We often find them, as in P. Veronese, etc., standing as darks, or made use of to give objects an appearance of solidity, without breaking up the general mass of light in the picture,

PLATE XVII.

I shall here recur to the subject of middle tint, for the purpose of taking a general view of the various modes of arranging this important branch of light and shade; as upon the strength of the middle tint depends, in a great measure, the general look of the picture. By the middle tint is meant the medium between the extreme dark and extreme light; but as such a scale is too gross to take in all the gradations lying between so opposite qualities, I have, for the sake of clearness, made use of intermediate links, *viz.*, half dark and half light. If we take a ground of a shade composed chiefly of half dark and middle tint, and introduce the strongest lights, we shall find it necessary to introduce a portion of half light to spread and break down their harshness. If the extreme dark is placed upon the middle tint, it will by contrast render it more in union with the half light; if it be placed on the half dark, a breadth of shadow and softness will be the result. Harshness of effect in treating pictures upon a dark scale arises, most commonly from the want of sufficient quantities of middle tint and half light, thereby causing the principal light to be too much defined; as we frequently observe in the works of Michael Angelo Carravagio.

Rembrandt and Coreggio excelled all others in the introduction of demi tints, which illuminate their deepest shadows. In their works and in nature we perceive the lowest tones of middle tint are removed from blackness, either by their warmth, or the introduction of some positive black or blue, to produce an appearance of air floating within them.

The exact quantity of middle tint must depend upon the arrangement of the subject and the taste of the painter; but it is absolutely necessary to prevent it from always interposing betwixt the extreme light and extreme dark.

This invariably gradual declination of the light into the shadow, is one cause of the insipid look of most of Vanderwerf's works, nor is it, as Sir Joshua Reynolds justly observes, consonant with the effects in nature. Variety demands some portion of the composition to be sharp and cutting; and richness is to be obtained only, by a continual charging of portions coming sometimes dark and sometimes light off the ground; this endless variety in nature can be imitated only, by this intricate weaving of the outline with the background: so that the same sound principles which guide the conduct in the treatment of the whole, may be traced in the management of the detail.

Middle tint, in pictures painted on a light key, ought to be in some measure robbed of its consequence, either by the introduction of reflected lights, or positive half lights; for if it occupies too large a portion of the canvas, the work must of necessity lose its characteristic feature. We must therefore depend upon some other agent to prevent the picture being flimsy, and void of that solidity which is so inherent in the most delicate of nature's works. Accordingly we find small sharp darks introduced, the value of which has been noticed in another place; and (what is of the utmost importance) a sharp edge to the lights and half shadows throughout the whole.

The light pictures of Teniers and Cuyp are full of this precision in the touch, a flatness in the shades, a sharpness in the handling, and a distinctness in the most approximate colours; by this alone a general breadth can be preserved, and the most splendid light (even of a sky), filled with a multitude of forms,



Fig. 72.



Fig. 73.



Fig. 74



Fig. 75.



Fig. 76.



Fig. 77.

1804

In this notice of middle tint or ground of the picture, I may appear to have recapitulated what has already been said in other parts of the work ; but my anxiety to put the student in possession of every information in my power urges me to place it before his eyes in every point of view.

The management of light and shade, as relates to a whole, ought to be always present in the student's mind, as it is from inattention to this alone that a work is often destroyed in its progress. In the commencement of a picture those parts only are strongly defined, or marked in, which are of the greatest importance ; and the other portions are left in a broader and less obtrusive state. But in the progress of the work the proper subordination of the latter is often injuriously diminished.

The general character of an object is its most important feature, and this is to be preserved at the price of every other quality, if it cannot be retained upon other terms ; as it is this which is imprinted on the mind of every one, and which is therefore paramount to all its other properties. If the object does not possess this feature upon the canvas, it cannot attract or interest the spectator, as in all probability its other properties are unveiled except to the artist alone, who has examined it attentively. For example, in a portrait, when we see the head alone finished, it often pleases more than when the work is complete ; our attention is led involuntarily to the countenance, which would be the case were we introduced to the original ; and this preponderance, which exists in nature, must of necessity become less when in the finished work the other portions of the picture have received a greater consequence. The importance of the countenance, the general character of the flesh, *viz* its transparency, breadth of local colour, luminous appearance, etc., may be all lost from the injudicious introduction, in the other parts of the picture, of lights, darks, and middle tints, in the artist's anxiety for richness of effect, or in his wish to give splendour and harmony by the strength or variety of his colours.

In sketching a landscape from nature, when we have time only to put down the leading features, detailing such objects alone as are striking or interesting, we find the spectator often more satisfied of the truth of the representation imprinted on his mind, than when, in a more finished work, the painter has destroyed the great breadth and luminous character of the sky for the purpose of mixing the shadows of the clouds with the trees, etc., to counteract flatness, or when he has subdued the strength of his colours for the sake of taking off their harshness. When he begins to define the different parts for the sake of finish—unless he has the treatment of the picture as a whole constantly before his eye—the expansive look of the sky, the fresh and decided appearance of nature in the colours, the gray tones and soft markings of the aerial perspective may all disappear, and give place to requisites of an inferior kind.

In all objects in nature there is something predominant, and which alone has struck the observation of every one. If the artist gives that, he brings his object at once home "to men's bosoms," and without which his greatest labour is but industrious trifling. The character of an object depends upon a particular colour, a particular touch, a particular concentration or diffusion of light, according to its form or substance ; to obtain which ought to be the constant study of the student, as it is the language of his art, and the only language universally understood.

I have in these brief notices of the art of light and shade, endeavoured to point out the various modes of establishing a scientific arrangement of its powers, and applying them to any subject the student may have in hand. The changes are infinite; but, by an attentive examination of the effects in nature or in art, he will find the sources from which they arise to be few and simple. Opie in his lectures, speaking of chiaroscuro, strongly recommends the study of the several masters who have excelled in this department of the art, "By studying the works of the great masters of chiaroscuro, he will by degrees become acquainted with all the artifices of contrasting light to shade, colour to colour, to produce relieve; of joining light objects together, and dark objects together, in masses, in order to give splendour and breadth of effect; of gradually sinking some objects wholly or partly in shadow, and losing their outlines in the ground, to produce softness and harmony; and of making, in other places, abrupt breaks and sharp transitions, to produce vivacity and spirit. He will also learn their rules for shaping their masses, and of adapting them in regard to force or softness to the nature of the subject, whether grave or gay, sublime or terrible. By this he must be directed when to give his light the form of a globe, or when to send it in a stream across his canvas; when to make a dark mass on a light ground, or a light mass on a dark ground; when he may let his light die away by imperceptible gradations, when diffuse it in greater breadth and abundance, and when to concentrate it into one vivid flash." This is so excellent, and embraces so many of the best modes of the management of light and shade, that the student, who can comprehend them and put them in practice, requires no farther instruction in this part of the art. He will be in possession of a key to unlock the richest stores of nature; he will be in possession of a sort of shorthand to note down her most fleeting effects; and by understanding the cause which gives them existence, rivet them in his memory. Without having accustomed himself to this mode of arranging his observations, his life will be spent in an endless search after that which is continually passing before his eyes.

Light and shade, considered as a means of producing a deception, by making parts of the picture advance and other parts retire, so that everything may keep its relative situation as regards the distance from the spectator, is a necessary attendant upon perspective. It is, however, often violated in the best works, for the purpose of giving a general breadth, or of preserving the light in a good shape; but, when compatible with both these, it is of the utmost consequence; and the painter can enter into a competition with nature only by a perfect knowledge of the best modes of adapting it to such purpose.

Richness of effect—either by a mixture of light and shade, so as to give an appearance of doubling to the outline, or by relieving the outline by a ground possessed of a variety of strengths—and distinctness of form, surrounded by flatness, when we wish any part to attract notice, or to preserve the expression undisturbed, are both under the dominion of chiaroscuro, to whose control the whole array of colours yields implicit obedience.

The application of light and shade, in a poetical point of view, is capable of creating an association of ideas, without which the imagination of the spectator would experience nothing but disappointment. For example, if we represent a scene remarkable for disasters or shipwrecks, the mind is excited, and an expectation raised, which none but an

artist imbued with the poetry of the art can gratify, by clothing the scene in all the ominous effects of elemental strife: whether the shadow

Strangles the travelling lamp:

* * * * * * *
That darkness does the face of earth entomb,
When living light should kiss it?—

or

" The sky seems to pour down stinking pitch
But that the sea, mounting to the welkin's cheek,
Dashes the fire out."

Shakespeare, who was possessed of all the poetry of the art, clothes his scenery with those circumstances which awaken a thousand pleasing or awful sensations as the subject may require ; whether

" The gray ey'd morn smiles on the frowning night,
Checking the eastern clouds with streaks of light."

Whether

" The glorious sun
Stays in his course and plays the alchemist ,
Turning with splendour of his precious eye
The meagre cloddy earth to glittering gold."

or when

" Light thickens ; and the crow
Makes wing to the rooky wood."

or when he bids

" Thick night
Pall herself in the dunnest smoke of hell !"

We have him adopting the softness and breadth of Coreggio, the splendour and gorgeous effects of Veronese, Rubens, or Cuyp, or the ominous twilight and midnight darkness of Rembrandt or Michael Angelo Carravagio. His light and shade is the chiaroscuro of nature passing through a mind susceptible of its finest impressions, and capable of placing such effects before the eye of the spectator, "unshorn of their beams," or unimpaired in their sublimity.

AN ESSAY

ON

THE EDUCATION OF THE EYE

IN a country so largely connected with manufactures as this is, we cannot but wonder why the education of the eye has not been more generally cultivated; observing, as is also the case with the ear, that its education in after life rarely gives the possessor those advantages which result from a proper direction having been given in youth: nor do I see why drawing should not accompany the elements of reading and writing, the complicated forms of the letters in many languages presenting a more serious obstacle than what is required in the rudiments of drawing; and I have no doubt but that a very short time would be sufficient to enable a scholar to draw objects with tolerable correctness. Without this education, not only are the most valuable advantages often lost*, but the mind is deprived of one of its chief sources of correct information, and the hand remains in a manner paralyzed and unable to record what the mind takes cognizance of; whereas when they advance in mutual contact through a course of early instruction this difficulty is overcome. This ready execution of the hand is to be acquired only by constant practice; for however readily the eye may perceive the form of an object, the power of delineating it on the paper or canvas is where the apparent difficulty lies, it is here where its correctness is put to the test; how much constant practice perfects this chain of communication

* Locke, whose attention was turned to this branch of education, says, "when he can write well and quick, I think it may be convenient not only to continue the exercise of his hand in writing, but also to improve the use of it further in drawing, a thing very useful to gentlemen on several occasions, but especially if he travel, as that which helps a man often to express in a few lines well put together what a whole sheet of paper in writing would not be able to represent and make intelligible. How many buildings may a man see, how many machines and habits meet with, the ideas whereof would be easily retained and communicated by a little skill in drawing, which being committed to words are in danger of being lost, or at best but ill retained in the most exact descriptions? I do not mean that I would have your son a perfect painter—to be that to any tolerable degree will require more time than a young gentleman can spare from his other improvements of greater moment—but so much insight into perspective and skill in drawing as will enable him to represent tolerably on paper anything he sees, may, I think, be got in a little time." —*Locke's Thoughts concerning Education.*

"With regard to the practice of drawing, it will be proper to incite the scholars to industry by showing in other books the use of the art, and informing them how much it assists the apprehension and relieves the memory, and if they are obliged sometimes to write descriptions of engines, utensils, or any complex pieces of workmanship, they will more fully apprehend the necessity of an expedient which so happily supplies the defects of language, and enables the eye to receive what cannot be conveyed to the mind any other way."—*Preface to the Preceptor.*

between the eye and the hand, may be proved by the facility with which a person acquires the power of writing in the dark, or with his eyes shut. This quick communication, however, is not to be purchased at the expense of correctness, which ought to be the greatest consideration ; for if the eye, or ear, falls into a loose, imperfect method of study, the student finds the greatest difficulty in getting rid of such unprofitable groundwork. In advocating the advantages of this branch of education, it is not my province to raise up chimeras, or what might be considered sufficient reasons for deferring it. Those who have the instruction of youth entrusted to them, I am confident would find it rather an assistance, as it might be given either as an amusement or as a reward of merit ; and, in order to put it in the power of any master to instruct, I shall endeavour to proceed in the simplest manner, and with as few diagrams as the subject renders necessary.

MEASUREMENT.

To teach the eye to measure the distance between one object and another ought to be the first proceeding ; the forms of the lines which bound these spaces, the shapes contained or excluded by such lines ought to follow, and as the eye must have something tangible to work upon, it ought to be simple and evident. I should therefore commence by

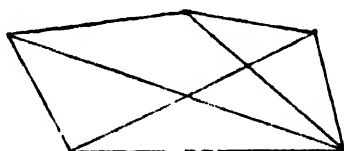


Fig. 78.

a series of dots or points, first two, then three, four, and five ; also the angles made by drawing lines from each several point. A pair of compasses will enable any one to compare their correctness with the original, for until a pupil can accomplish pretty correctly these preliminaries, it is useless to hasten to more complicated matters.

FORM.

All forms containing more or less portions of a triangle, square, or circle, the eye must be taught to comprehend and imitate such objects in their simple forms, in order to fit it for the purpose of seeing such qualities when mixed and combined with more complicated figures.



Fig. 79.

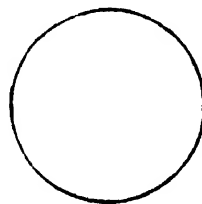


Fig. 81.

Fig. 80.

I would now recommend these forms to be cut out in paper, and viewed in various situations, being set upright, and also viewed in a horizontal position, that the eye may

become thoroughly acquainted with the figures in all their variety of shapes, and with the causes of their alterations in form.

Fig. 82.

Fig. 83.

Fig. 84.

I would also recommend the pupil to draw from a cube and a ball, that the eye may become early accustomed to draw from the real objects, in place of flat surfaces, which will give him a power in drawing from nature unattainable by any other method.

PERSPECTIVE.

Many have been deterred from attempting to learn Drawing from the dread of encountering so formidable a department of the art as Perspective; whereas, if it is stripped of its geometrical and mathematical intricacies, it will be found a very simple matter, and easy of comprehension*. Perspective, as the word denotes (being a compound of the Latin words *per*, through, and *specto*, to view), is the art of drawing the several objects as they appear when traced upon a glass, or transparent medium; the art of drawing in perspective, therefore, is nothing more than representing the various objects subject to those laws which regulate their appearance in nature.†

* "Long calculations or complex diagrams affright the timorous and inexperienced from a second view, but if we have skill sufficient to analyze them into simple principles, it will be discovered that our fear was groundless. *Divide and conquer* is a principle equally just in science as in policy. Complication is a species of confederacy which, while it continues united, bids defiance to the most active and vigorous intellect, but of which every member is separately weak, and which may therefore be quickly subdued if it can be broken. The chief art of learning, as Locke has observed, is to attempt but little at a time; the widest excursions of the mind are made by short flights frequently repeated."—*Dr. Johnson*

† "It was in the sixteenth century that *Perspective*, a new branch of optics, was revived, or rather invented; this is more a business of *geometry* than of optics, and is indeed more an art than a science; but since it is derived from optical principles, and as the use of it is to give pleasure to the eye by a just representation of natural objects, I would do wrong not to give a short account of its rise and progress. The art of perspective owes its birth to painting, and particularly to that branch of it which was employed in the decorations of the theatre, where landscapes were principally introduced, and which would have looked unnatural and horrid if the size of the objects had not been pretty nearly proportioned to their distance from the eye. We learn from Vitruvius that Agatharchus, instructed by Eschylus, was the first who wrote upon the subject, and that afterwards the principles of this art were more distinctly taught by Democritus and Anaxagoras, the disciples of Agatharchus. Of the theory of this art, as described by them, we know nothing, since none of their writings have escaped the general wreck that was made of ancient literature in the dark ages of Europe. However, the revival of painting in Italy was accompanied with a revival of this art. The first person who attempted to lay down the rules of perspective was Pietro del Borgo, an Italian. He supposed objects to be placed beyond a transparent tablet, and endeavoured to trace the images which rays of light emitted from them would make upon it; but we do not know what success he had in this attempt, because the book which he wrote upon the subject is not now extant. It is, however, very much commended by the famous Egnazio Dante; and upon the principles of Borgo, Albert Durer constructed a machine, by which he could trace the perspective appearance of objects. Balthazar Perussi studied the writings of Borgo, and endeavoured to make them more intelligible; to him we owe the discovery of points of distance, to which all lines that make an angle of forty-five degrees with the ground line are drawn. A little time after, Guido Ubaldi, another Italian, found that all lines that are parallel to one another, if they be inclined to the ground line, converge to some point in the horizontal line, and that through this point also a line drawn from the eye, parallel to them, will pass. These principles put together enabled him to make out a pretty complete theory of perspective."—*Priestley's Optics*.

Since then the *Jesuits' Perspective*, *Brook Taylor's*, *Malton's*, and others, have rendered the most difficult and intricate diagrams clear and comprehensible.

LINES.

All lines are subject to an alteration in their appearance, except two, a perpendicular line and a horizontal one; and lines are more or less diminished in length according as they depart from the parallel of the base line; for example, if a person holds a pen or a stick parallel with the eyes, and gradually turns it round, he will see it gradually become shorter, until it assumes a mere spot when it is placed with the point directly towards the eye, as it then covers what is termed the *point of sight*, being a point immediately opposite the observer's eye, and upon the horizontal line, which is always of the height of the eyes of the spectator; and as it is turned round it will describe innumerable points along the whole line; these are termed *accidental points*, and vary according as the lines run more or less at right angles from the base line. Lines also vary according as they are situated above or below the observer's eye; for instance, if a book is held up horizontally before the eye, the under cover will be seen when held above, and the lines of its sides appear to run down to



Horizontal Line.

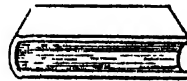
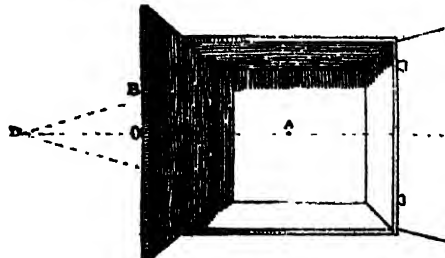


Fig. 85.

a point on the horizontal line. When underneath the eye, the upper cover will be seen, and the lines describing the sides appear to rise up to the horizontal line*. Before proceeding further, for the better understanding the several lines already mentioned, and showing how they are affected, I will give an explanatory figure.



Horizontal line.

Fig. 86.

The above represents a cupboard with folding doors: being placed immediately

* The truth of this may be also clearly proved if a person holds up a piece of glass on which a series of lines are drawn, radiating from the centre; for by looking through it either up a street, avenue, or long room, he will perceive those lines of the pavement, buildings, etc., which are at right angles with the base line, fall in with and cover many of the lines so drawn on the glass, for as they all run to the point of sight, they will of necessity converge, since the spaces between them diminish as they recede from the spectator.

before the eye, the sides appear to rise and descend to the point of sight, *A*; also the door, *B*, from its being opened at right angles with the base line, while the lines of the door, *C*, appear to run to the accidental point, *D*; this point will vary its situation according as the door is more or less opened, which explains what are termed accidental points.

DIMINUTION.

All objects diminish in size as the spectator departs from them, hence two parallel lines seem to approach each other as they recede from the eye; and this diminution will appear more or less sudden, according as they commence from a near point, or one more removed: for example, if the hand is held near the eye, it will intercept a larger space than when held out at arm's length.

Objects diminish in an increased ratio until removed to a certain distance, when the diminution appears less violent. This may be made apparent by the following diagram.

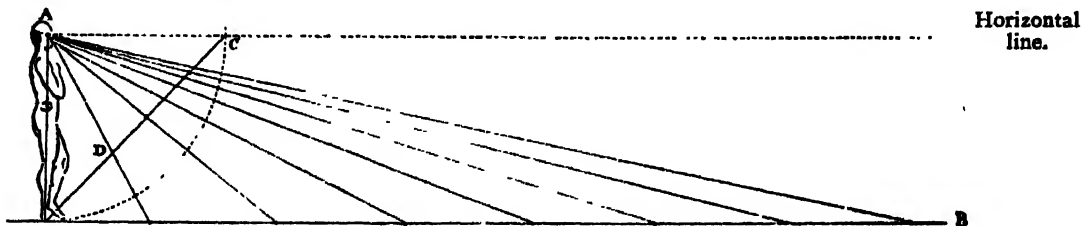


Fig. 87.

Let the line *A*, represent the spectator, and the line *B*, represent a line of pavement, the circular line *C*, which cuts through the visual rays* as they approach the eye, will show the diminished ratio as the squares become more distant. And as they have to be represented upon a plain surface, their proportions will be as the divisions on *D*, they will, therefore, present the following appearance to the eye.

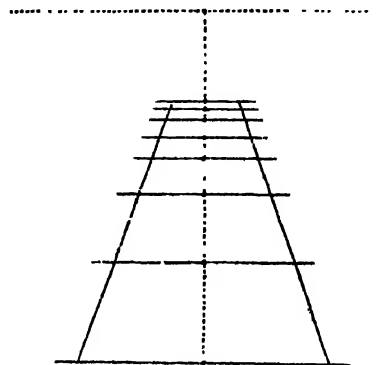
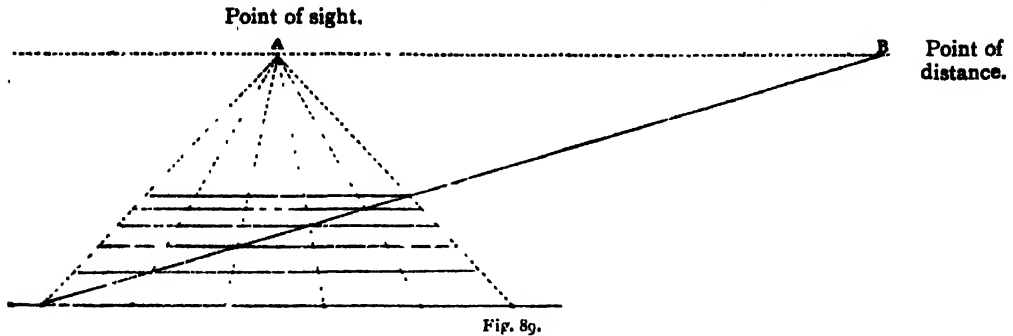


Fig. 88.

When, therefore, objects are commenced too near, they appear out of proportion with the other objects in the work, and though true according to rule, appear false, with regard to their effect upon the eye of the spectator. This is termed violent or sudden perspective, to avoid which a point of distance is chosen that will look agreeable. The breadth of the

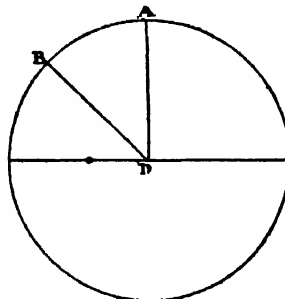
* Imaginary lines reaching from various objects to the eye.

squares being determined by the diagonal line running to the point of distance where it cuts through the lines of the pavement, which run to the point of sight, the farther this point is removed the more level the ground will appear ; as represented in *fig. 89.*



ANGLES.

What we have hitherto said more immediately applies to parallel perspective ; so named from all the lines which intersect those running to the point of sight, being parallel with the base line. When, however, a square, or any cubical form, is viewed at the angle, the two sides will not appear to vanish in the point of sight, but run to two points on the horizontal line, called vanishing points ; and this mode of treating the subject is called angular perspective. Now these two points are always at an equal distance from each other, which is one-fourth of a circle, therefore if one is determined upon, the other is easily found ; for as one departs from the point of sight, the other appears to approach it, as any one may perceive by turning round a sheet of paper, or a book, from a situation where one side is parallel with the base line, until it is viewed upon the angle ; the cause of this perhaps may be more clearly explained by *fig. 90.*



Suppose the circle to represent the line of the horizon, which is the true representation of it when viewed out at sea, or where no obstruction intercepts it, for then the water coming in contact with the sky, presents a circular horizontal line. If a person, therefore, was placed at *n*, and looking to the point *A*, the line *c* would be parallel with the base, being at right angles with *A*, and consequently occupying one-fourth of a circle ; but if he turned

in the direction of B, then A and C would become vanishing points, though still at equal distances upon the horizontal line, and would appear thus,

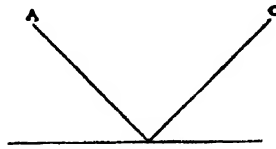


Fig. 91.

In a panorama, which is a circular canvas, viewed from the centre, this mode of measuring the various points is found to agree perfectly with the natural representation of objects.

CIRCLES.

If anyone takes a drinking glass or cup in his hand, with the mouth of it towards him, and gradually turn it from him, carefully watching it passing through all the elliptical forms until the brim becomes a straight line in appearance, he will have a correct idea how it is that columns, or other circular objects, assume an oval shape at the top or bottom, according as they are below or above the eye. Or if he holds the cup with the side downwards, and turns the mouth gradually round towards him, he will perceive the cause why

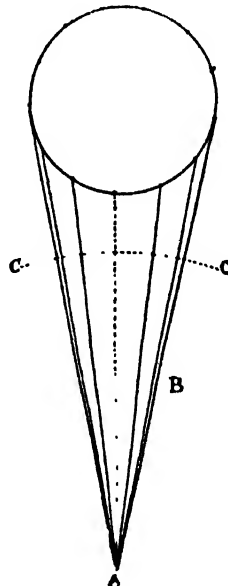


Fig. 92.



Fig. 93.

arches, or circular gateways, appear elliptical in a side view. It arises from parts of the circle being more foreshortened than other parts; that is to say, those parts which come more in the line of the visual rays. For example, let a circle be divided into equal parts, and suppose the eye of the spectator placed at A, those parts which lie in the direction of the rays of vision, B, occupy less space on the line, C, which cuts through them, and when drawn upon a flat surface would present an appearance like D, *fig.* 93. Or imagine a line

drawn through the centre, parallel with the base line, and which accordingly retains its exact length, those portions of the circular line which lie in the same direction are less diminished ; while the other parts, lying in an opposite direction, naturally become subject to the greatest degree of foreshortening, as in *fig. 94*.

Having now gone through the several forms of a triangle, square, and circle, I shall here recapitulate the influence of Perspective upon their several lines. We have seen that lines are shortened according as they fall in the direction of the visual rays, and retain their original length only when they cut them at right angles ; now this takes place wherever the objects are placed, whether near the foreground or in the distance ; the eye of the spectator being a point from which imaginary lines radiate in any direction, and which are termed rays of vision, and along which imaginary lines all objects are received upon the retina* ; and though in painting we are obliged to delineate every thing upon a flat surface, yet properly speaking, the line which cuts through these rays at equal distance from the eye is circular. We have seen also, that all objects diminish in size according to their distance from the spectator ; and that this diminution is more or less sudden according to the closeness of the spectator to the object ; upon this matter the taste and judgment of the artist is shown, because though true according to nature, yet it may be represented with a very bad effect, and one figure of a group, or one column of a row, may be rendered preposterously large, so as to offend the eye, which, though at all times pleased with the truth, yet will be more

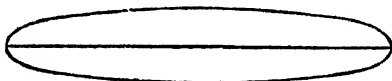


Fig. 94.

delighted when that truth is rendered agreeable. When this distortion takes place in reality, we naturally change our position, until the eye is satisfied ; but in painting, the whole being a flat surface, we change our position in vain.

We have also seen that all horizontal surfaces of objects diminish in breadth as they approach the horizontal line, and regain their true width when they depart from it, either by being immediately above the eye, or directly under it, as may be perceived by the diagram on the opposite page (*fig. 95*).

Now this rule applies to all flat surfaces, whether approaching the horizontal line, in consequence of their distance from the spectator, or from being placed at different degrees of height ; for if they reach the eye in the direction of an angle of forty-five degrees, which is equidistant between a perpendicular and a horizontal line, they will be diminished in

* *Kepler*, who in 1600 was the discoverer of the seat of vision on the *retina*, says, as to the images of objects being inverted in the eye, it is the business of the mind to trace the progress of them through the pupil, and refer them to those places of the objects themselves from which they seem to have proceeded.

† *Reynolds*, in a note upon *Fresnoy's Art of Painting*, says, " the rules of perspective, as well as all other rules, may be injudiciously applied, and it must be acknowledged that a misapplication of them is but too frequently found even in the works of the most considerable artists. It is not uncommon to see a figure on the foreground represented near twice the size of another which is supposed to be removed but a few feet behind it ; this, though true according to rule, will appear monstrous. This error proceeds from placing the point of distance too near the point of sight, by which means the diminution of objects is so sudden as to appear unnatural, unless you stand so near the picture as the point of distance requires, which would be too near for the eye to comprehend the whole picture ; whereas if the point of distance is removed so far as the spectator may be supposed to stand in order to see commodiously, and take within his view the whole, the figures behind would then suffer under no such violent diminution."

apparent width exactly one half ; if they are viewed at a greater or smaller angle, they will increase or diminish in the same degree. This is also the cause why surfaces of objects whose lines are at right angles with their base line increase in length as they depart from the point of sight, either to the left hand or to the right, as may be seen by turning the diagram round, and making the line on which the eye of the spectator is placed a horizontal line in place of a perpendicular. This may appear too much of a repetition of what has already been said respecting the cause of objects becoming foreshortened ; but as it is the base on which all rules for true drawing are founded, it must be viewed in every position, that the student may thoroughly comprehend it.

When the mind of the student is informed of the various causes operating upon lines so as to change their appearance to the eye, let him look abroad upon natural objects, and contemplate the various changes produced in their forms by their situation, so that his eye may become familiar with those alterations in form, and his mind enriched by a variety of examples ; thus making nature furnish him with a thousand diagrams, which he ought to

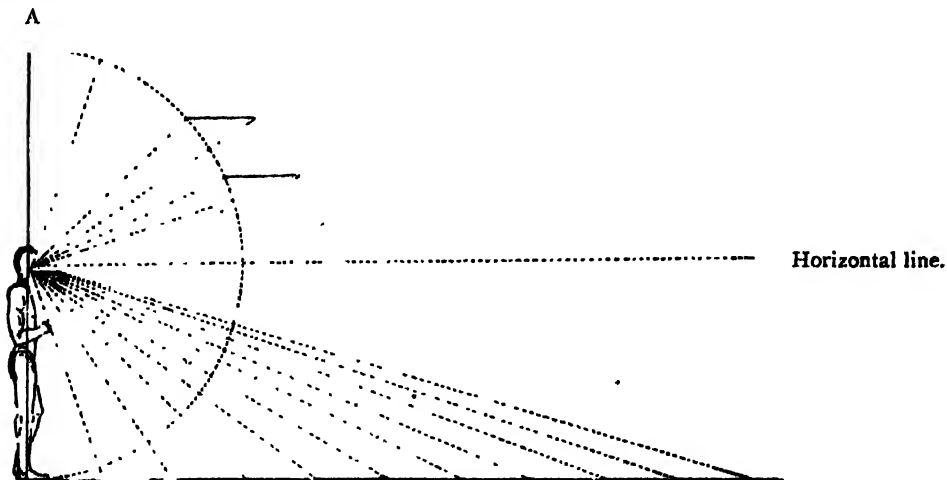


Fig. 95.

draw and write down his remarks upon ; he will by this method not only educate his eye, but improve his mind at the same time : the study of drawing being intimately connected with observation and reflection.

Having now endeavoured to explain the leading principles of perspective, I shall proceed to put them into practical application ; but I must premise, that it is an essential requisite before proceeding to delineate any object, that we make ourselves thoroughly acquainted with its general character, otherwise the eye cannot convey to us its image distinctly ; neither can the hand render it with energy or precision. Let us take, for example, the human face, the component parts of which every one is acquainted with, yet the niceties of distinction in the several features few eyes can perceive, or render with perfect accuracy. This oftener arises from a want of due examination, so as to be able to guide the eye, than from any deficiency in the eye itself ; hence we perceive in the drawings of children and rude nations, a profile with the eye represented as if viewed in front, or a full view of the face with the nose as if seen in profile. To avoid such incongruities, therefore, the eye must be taught to see the changes which take place, and the mind be

made acquainted with the causes of such change*. In illustration of which, if we take a plaster cast, or mask of the face, such as is represented in *fig. 96*, and draw a line down the centre, from the forehead to the chin, we perceive, when viewed directly in front, that it presents a straight, perpendicular line, as in No. 1, though actually full of undulations from passing over the entire profile, but as these projections and recedings of the line are immediately under each other, they reach the eye in the same manner as if a string was held up before the mask in a perpendicular direction; if, however, the mask is viewed when turned round half-way between a profile and front face, as in No. 2, those parts of the line which recede or project will assume exactly one half of their true character and projection; while in the profile, No. 3, the line acquires its exact similitude, from its being undisturbed by those laws which regulate perspective. If we were to proceed and examine every feature in the same manner, we should find that the same laws lead us into a correct view of the

No 1.

No. 2.

No. 3.

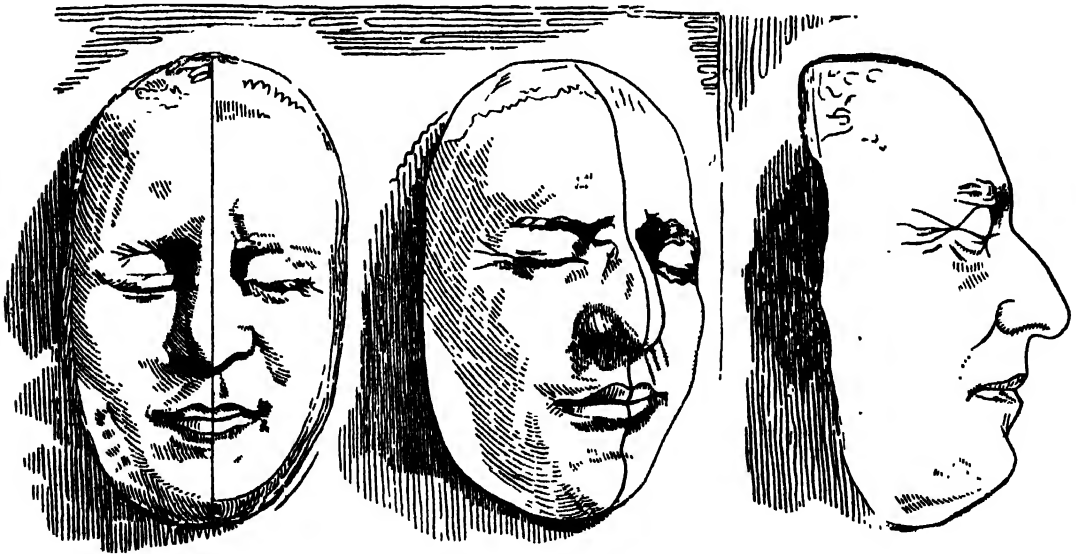


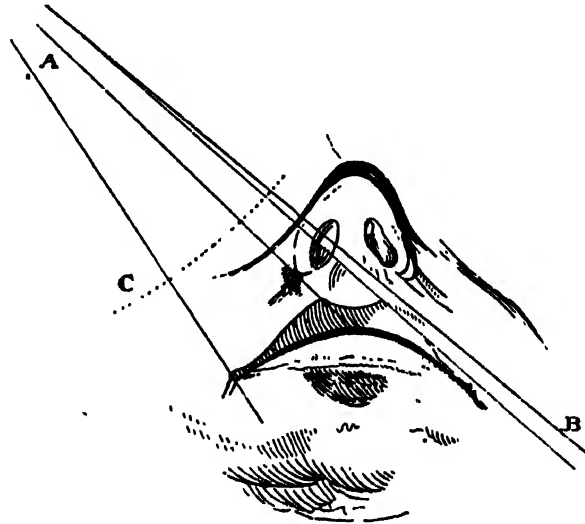
Fig. 96.

alterations which take place upon every alteration in position. To explain this more clearly, if we take the mask and hold it with the chin towards us, so as to observe the curve on which the mouth is placed, as in *fig. 97*, we can easily perceive that a person viewing it in the direction of the lines A B, which would give him a view of the face between a front and profile (or what is termed by artists a three quarter), would see one side of the lip of its entire length, while the other side, lying in the direction of the visual rays, would be reduced

* Mengs, speaking of design, which he defines as comprehending the outline, or the circumference of things, including the proportion of their length, breadth, and form, says, "this part is composed of two principal divisions, the knowledge of the proper form of a thing, and the manner of seeing it; the one depending upon geometry, the other upon optics; the first implies a knowledge of their optical appearance from the view presented to the sight, this pictorial geometry is necessary to enable the student to delineate with correctness and feeling, and which can only be acquired by careful habit of seeing and drawing with attention. This is the fundamental basis of design, without which it will be impossible to render theoretic knowledge available; for, as in painting, we must express the forms which we see in nature as they present themselves to our sight, and as their beauty depends upon that little more or less which decides their character, so a knowledge of that variation enables us to give a true representation."

to a very small space, as may be perceived by its breadth on the ideal line, c, which cuts such rays at right angles. Such, also, is the case with the nose, in the same view of the face; one side remains undiminished, while the other side forms a mere outline, being seen entirely under the influence of perspective.

In finishing this part of the Essay, I cannot conclude without reminding the pupil of the extreme importance of the very first preliminaries of the work, teaching the eye the power of measuring the distances between several points, as it is the basis of correct drawing. In drawing a head, if the points where the eyes, nose, and mouth ought to be placed can be correctly put down, one of the greatest difficulties will be conquered, and the detail of which each feature is composed is rendered easy and effective*, and the same remark applies to the power of combining the several parts of the largest assemblage of objects. The eye marks the distance of one or two leading points, which serve as a station to start from, and by a careful combination of exact dimensions moves over the whole space with a



species of ideal trigonometry. Being also educated to observe the variations of the several lines according as they are more or less under the influence of perspective acting upon their form or size, a clear defined outline will be the result; not only unattainable by any other method, but even if attained, unaccompanied by the power of judging of its correctness.

The power of seeing objects correctly is gained by a careful examination of their general appearance, and of the component parts which produce such general appearance; it is necessary, therefore, before proceeding to delineate any object, to observe it attentively in the first instance, to examine it as a whole, so as to be convinced of its great leading

* Reynolds, speaking of Frank Hals, says, "in his works the portrait painter may observe the composition of a face, the features well put together, as the painters express it, from whence that strong marked character of individual nature, which is so remarkable in his portraits, and is not found in an equal degree in any other painter. It he had joined to this most difficult part of the art a patience in finishing what he had so correctly planned, he might justly have claimed the place which Vandyck, all things considered, so justly holds as the first of portrait painters." In another place he says, "the likeness of a portrait consists more in the preserving the general effect of the countenance than in the most minute finishing of the features, or any of the particular parts."—*Sixth and Fourteenth Discourses*.

features, the various shapes the principal lights take, also the forms of the darks, what occasions them, and why they are darker at one place than at another; the size and shape of the smaller component parts, where they are congregated most, and where the greatest vacuum is situated, where portions are seen entire, and where they are intercepted. Without the eye taking cognizance of all these before proceeding, it will be impossible to give a just representation, either in the detail or in the general effect*; it will, moreover, have a prejudicial influence, inasmuch as it will lead to a style of drawing without feeling, character, or decision. One reason why the drawings of eminent artists are superior to all others is the great intelligence every line indicates, the smallest touch being expressive of the character; another advantage this previous contemplation of the subject has, is the storing of the mind with materials for future occasions, when it is necessary to have recourse to the memory. Knowledge in drawing, as well as in other sciences, is having ready a mass of



FIG. 98.

materials, which we can apply to the subject in hand. Drawing much improves us as little as reading much, unless we contemplate and understand as we proceed: those who have acquired a readiness of hand without correctness and study, have but the shadow instead of the substance; and though to the unlearned their works have the appearance of excellence, yet to educated eyes they seem in the light of forgeries, or like the language of him who talks speciously of a subject he does not understand. After the hand has once acquired this delusive dexterity, the student becomes contented, and unable to execute anything correctly in future. Sir Joshua Reynolds remarks, that "young men have not only this frivolous ambition of being thought masters of execution inciting them on one hand, but also their

* To illustrate this, we may have recourse to Titian's bunch of grapes, which we will suppose placed so as to receive a broad light and shadow. Here, though each individual grape on the light side has its light, and shadow, and reflection, yet altogether they make but one broad mass of light: the slightest sketch, therefore, where this breadth is preserved, will have a better effect, will have more the appearance of coming from a master hand, that is, in other words, will have more the characteristic and generale of nature, than the most laborious finishing, where this breadth is lost or neglected.—*Reynolds on Fresco*, note 40.

natural sloth tempting them on the other. They are terrified at the prospect before them of the toil required to obtain exactness. The impetuosity of youth is disgusted at the slow approaches of a regular siege, and desires, from mere impatience of labour, to take the citadel by storm. They wish to find some shorter path to excellence, and hope to obtain the reward of eminence by other means than those which the indispensable rules of art have prescribed. They must, therefore, be told again and again, that labour is the only price of solid fame, and that whatever their force of genius may be, there is no easy method of becoming a good painter." In another place he justly observes, that "the first business of the student is to be able to give a true representation of whatever object presents itself, just as it appears to the eye, so as to amount to a deception; and the geometric rules of *perspective* are included in this study. This is the language of the art; which appears the more necessary to be taught early, from the natural repugnance which the mind has to such mechanical labour, after it has acquired a relish for its higher departments." Also in his first Discourse he says, "a lively and what is called a masterly handling of the chalk or pencil, are, it must be confessed, captivating qualities to young minds, and become, of course, the objects of their ambition. They endeavour to imitate these dazzling excellencies, which they will find no great labour in attaining. After much time spent in these frivolous pursuits, the difficulty will be to retreat, but it will be then too late; and there is scarce an instance of return to scrupulous labour, after the mind has been debauched and deceived by this fallacious mastery."* We find in many of the drawings of Michael Angelo, Raffaele, and even Rubens, some portions carefully studied and finished with the greatest correctness from the model, some difficult passage which required labour and finish to overcome, or some portion of great beauty, which nothing but fidelity could represent. From the contemplation of the works of the great painters, we perceive a comparative dryness and stiffness in their earlier productions, compared with their later pictures, we, therefore, are naturally led to conclude that we can accomplish by a shorter method what they have shown us to have been their aim; breadth, grandeur, and freedom of execution: it will be found, however, that though a few strokes by the hand of a master often express in his later works as much as the most careful finishing of his early pictures, yet that arises entirely from his having acquired, by long practice, a mastery over his materials, and, by long contemplation, a perfect knowledge of what are the leading features and peculiar character of every object.

Notwithstanding the foregoing remarks, careful drawing and minute finishing are to be regulated in a great measure by the nature of the work in hand, otherwise these qualities,

* Freedom of execution, or masterly handling, as it is termed, is often taught to pupils that they may appear to be making great strides in the art. The master frequently finds his pupil too dull, or too inattentive to acquire a correct knowledge of his subject, therefore gives him the power of displaying an appearance of dexterity. To an uneducated eye, a sketch of a tree, for example, may be hit off by the pupil with sufficient resemblance to satisfy all parties; the parents see nothing in the original different from the copy, for that which appears to them but a scribbled appearance, in the original indicates to the eye of an artist foliage, branches, and shadows; thus their education seems finished before it is in reality begun, and they leave school without the power of drawing a line. In after life, when they wish to delineate objects correctly, they find this dexterity rather an incumbrance; the eye, previously debauched, is incapable of receiving a true impression; while the hand, necessarily confined to the several spaces allotted to the different forms, feels cramped and awkward, and obliges them to throw down the pencil in despair. In other branches of science we find this dexterity checked in its infancy. What would be thought of a child who had been taught to run over the keys of a pianoforte without any definite meaning? or of a master who encouraged the scribbling of a boy to imitate a free hand? I remember an artist who always took an opportunity of disconcerting the pretensions of such precocious geniuses in drawing, by laying down a key or a pair of snuffers for them to delineate.

excellent in themselves, are liable to be caught at, as an excuse for doing something which requires the least exertion of the mind. Though it is absolutely necessary to be able to draw correctly whatever may be placed before you, yet it does not follow that the same labour is to be carried into the subordinate parts, otherwise a long portion of life might be spent in delineating the intricate ramifications of trees and plants, or in mapping out with painful fidelity the hedges and ditches of a whole county. The correctness of which it is necessary to be possessed is to be employed in rendering with accuracy the vital portions of all works, frequently leaving the minor passages to be filled up from our general knowledge and practice. How vexatious is it to see young men attending Academies and Museums month after month, drawing from antique statues, in place of bestowing their whole care in giving the outline and form correctly, waste their youth in industrious idleness, in representing the flaws and excoriations of the mutilated marble, or in smoothly stippling in a surrounding mass of background!

AËRIAL PERSPECTIVE.

Lineal Perspective being that part of drawing which is produced by the means of lines only, Aërial Perspective is made use of to designate those changes which take place in the appearance of objects, either as to their receding or advancing, from the interposition of the atmosphere; therefore to the application of this quality the artist is mainly indebted for the power of giving his work the space and retiring character of nature: but though the eye is at all times pleased and gratified with the power of viewing distant prospects, yet objects require a certain definition to lead the imagination, without perplexing and troubling the mind. Neither are we pleased by sudden jumps from the foreground to the extreme distance. The eye is more delighted, therefore, in being carried over a gradual diminution of many intervening objects, or in searching for outlets through screens of intervening trees or clumps of buildings; such perforations assisting by their framework the distant tone of colour with which the most remote objects are nevertheless sufficiently embodied out. Now though the interposition of the atmosphere gives us the means of producing the effect of distance in a picture, yet the mind requires a certain variety to hold it in amusement, and a certain appearance of substance to give a reality to the scene; on the other hand, when the atmosphere is deprived of the means of refraction, by reason of its clearness, a false representation is produced, and objects appear nearer than they are in point of truth (as may be perceived in many scenes in Switzerland), and the eye is deprived of the gratification of viewing the outlines of objects through a variety of strengths*. When we reflect that the art of painting is an attempt to deceive the eye, in representing upon a perpendicular surface the variety of planes upon which the several objects in nature are placed; when we reflect that the painter is deprived of many collateral means of assisting the deception, it requires his whole knowledge to be employed in working out the result,

* De la Hire enumerates five circumstances which assist us in judging of the distance of objects, namely, their apparent magnitude, the strength of the colouring, the direction of the two eyes, the parallax of the objects, and the distinctness of their small parts. Painters, he says, can take advantage only of the two first mentioned circumstances, and therefore pictures can never perfectly deceive the eye; but in the decorations of theatres, they in some measure make use of them all, different planes being made use of, and different degrees of distinctness.—*Accidens de la Vue*, p. 358.

lines possessing distinctness of form, bulk, and minutiae, light and dark to give them their full force upon the eye, colours unassociated with atmospheric influence, with the reverses of all these assisting by contrast. We must admit that a knowledge of aerial perspective embraces in its effects nearly the whole art of portraying the retiring and advancing of objects. In the works of Albert Cuyp and Claude Lorraine we have many examples of this quality in perfection, where the interposition of the air, whether of a yellow or blue colour, imbues every object with its just proportion according to its relative distance from the foreground, and the near objects are strengthened by black or red or other colours less in unison with the general tone of the picture; also in the foreground of many of the works of Cuyp and others, the student may perceive the shadows under the leaves and stones in the foreground broad, black, and of large decided forms. Now, though this is the general characteristic of this department, we see in many works of the best artists objects very much diminished in size according to their true perspective distance, yet possessing a force of colour little removed from the tints of the objects in the foreground, neither does such harshness prevent them keeping their situations; this arises from the very small space they occupy upon the retina, forming so diminished a picture in the eye, even when painted of the size of nature.* In historical compositions, the most distant objects form often a portion of the story; they are therefore, to be pronounced with that strength which will enable them to assist the painter in producing the desired effect on the mind of the spectator, nor does truth appear at all violated, provided they are not made out with too great precision: in history and the higher walks of the art, where the greatest liberties are allowed, it may be less necessary to notice the conduct of the best artists in this particular, but we often find it even in landscapes and common representations of natural effects: how often have we observed wood scenes and others prevented from being heavy by the introduction of a few dark touches, and breadth of colour and space produced by the small dark of a figure. When, however, the effect of hazy sunshine (such as we see in the works of Cuyp) is to be represented, the most distant objects ought to be rendered with the greatest delicacy; for the whole atmosphere being then filled with the refraction of light, the middle ground objects appear to be made out with a uniform tone of half-tint. Aerial perspective, therefore, though understood to be subject to rules, is more completely under the control of the painter than lineal perspective.

I have noticed elsewhere† how much in reality objects in motion attract the eye of the spectator, with what intelligence the peculiar walk of those we know is communicated even at great distances: this is one reason out of many why we are allowed to pronounce

* Speaking of the *retina*, Dr. Roget says, "few spectacles are more calculated to raise our admiration than this delicate picture, which nature has with such exquisite art, and with the finest touches of her pencil, spread over the smooth canvas of this subtle nerve; a picture which, though scarcely occupying a space of half an inch in diameter, contains the delineation of a boundless scene of earth and sky, full of all kinds of objects, some at rest and others in motion, yet all accurately represented as to their forms, colours, and positions, and followed in all their changes without the least interference, irregularity, or confusion. Every one of those countless and stupendous orbs of fire, whose light after traversing immeasurable regions of space, at length reaches our eye, is collected on its narrow curtain into a luminous focus of inconceivable minuteness, and yet this almost infinitesimal point shall be sufficient to convey to the mind, through the medium of the optic nerve and brain, a knowledge of the existence and position of the far distant luminary from which that light has emanated."—*Dr. Roget's Bridgewater Treatise*.

† In *Practical Hints upon Light and Shade*.

parts of a picture with more strength than other parts ; as the mind of the spectator must be arrested with the same force it feels itself acted upon under natural effects.

The application of aërial perspective, therefore, enables the artist to keep the several objects in their respective situations, and give a natural reality to the most complicated scene. A row of columns will diminish according as they are drawn true to lineal perspective, but it is to this quality of light and shade that they are indebted for their effect upon the eye. Also two angles may occupy the same space on the retina, but by

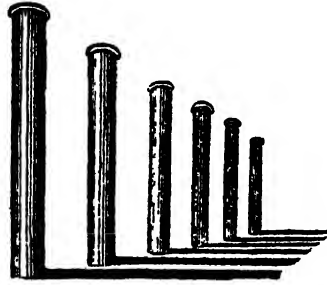


Fig. 99.

this power one is made to approach and the other to recede, so that one is diminished to the size of a tent, the other increased to a pyramid.



Fig. 100.

In *fig. 101*, the Canal of Dort, by Cuyp, in the Bridgewater collection, we not only find an excellent example of aërial perspective, but also of that assemblage of lines produced by the repetition of forms, which assists the receding of objects from their diminution, the doubling of the lines in producing richness of effect, and that harmony which arises from one line counteracting another in its direction, giving thereby a general balance to the whole. The effect of aërial perspective upon the eye being mainly attributable to the application of shadow to the several outlines, thereby giving them their approaching or receding character, such arrangement is to be chosen which will give them this quality, and which is to be afterwards repeated in smaller portions through the piece. In accidental combinations in nature, we often perceive this arrangement (as in *fig. 102*), which ought to be sketched and reflected upon as one of the great means we have of enabling us to cope with her under the disadvantage of working upon a flat surface. We also find aërial perspective indebted in its effect to the collection of many parts, whose shadows form a mass of half tint, their distance bringing them in apparent contact, owing to their diminutions ; while their softness gives them apparent distance, owing to their want of minute parts, as in *fig. 103*.

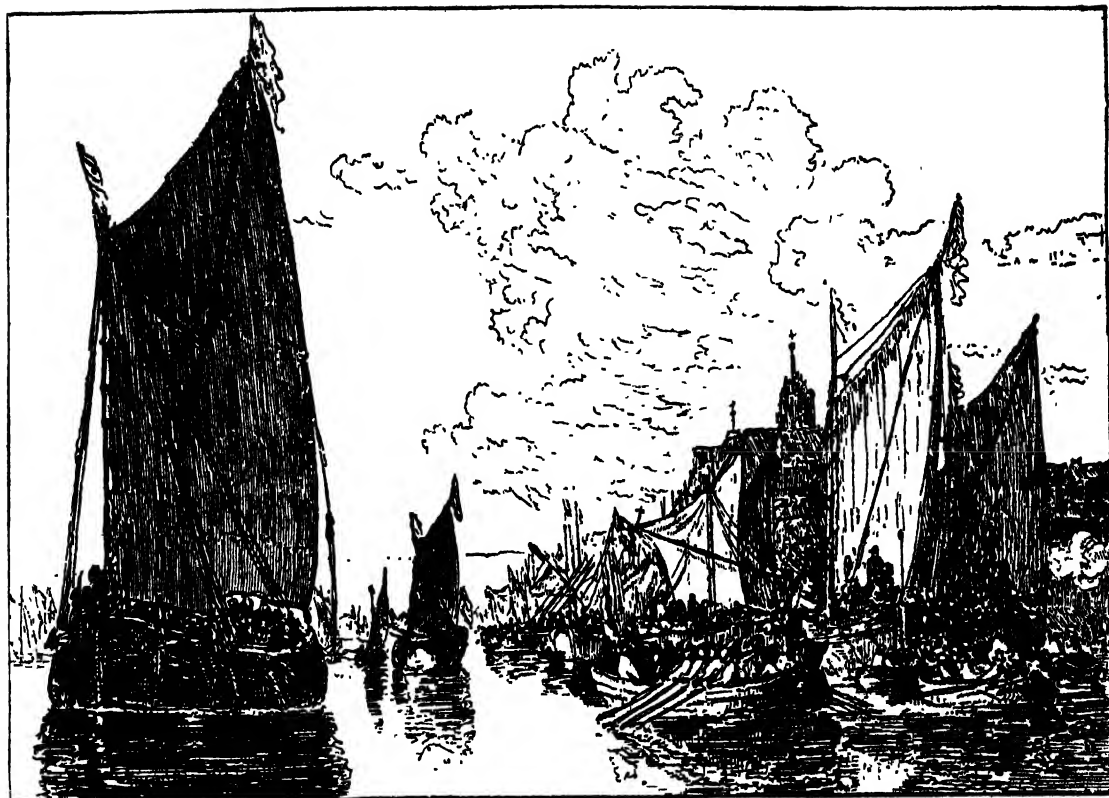


Fig. 101.



Fig. 102.



Fig. 103.

To go through on every occasion with a variety of examples, would, I feel persuaded, only perplex the student: if he comprehends any rule, it is easy to extend it; to those who understand slowly, reflection on one or two diagrams will be of more service than educating the eye without impressing the mind. The real trouble in life, in all professions, is the trouble of thinking; to escape which, the most laborious trifling is caught at, but if fairly grappled with in the outset, every thing becomes clear, and, in after life, that which is a continual annoyance to many becomes one of the greatest gratifications. Why is it, that to the eye of an artist the drawing of a complicated plan is rendered clear at a glance, while to others it requires a multitude of figures of reference and a long explanation? It is that his mind has been educated in continual intercourse with the eye, and the constant habit of reflecting on cause and effect has rendered a numerous assemblage of lines intelligible to him, which to others uneducated appear like a species of hieroglyphic.

CHIARO OSCURO.

Chiaro oscuro, or light and shade, when applied to the management of a picture, takes a range too wide to be explained without the assistance of a multitude of examples, and even then it would be very imperfect: so endless and multifarious are the changes it assumes, being entirely at the caprice of the painter. Paul Veronese, when questioned about the propriety of accounting for a shadow, answered, "a cloud is passing"; and Reynolds says, "the proprieties of a painter are superior to all other considerations," and "he whose aim is to touch the passions must not be too fastidious in pandering to an uneducated eye. The effect is to be produced at any sacrifice; but the painter who accomplishes his purpose with the least violation of truth shows the greatest command of his materials." This it is which places the works of the great painters beyond the comprehension of the ignorant; they only can judge of external matters, and are pleased when the eye alone is gratified; when the aim is the homage of the educated mind. "Leonardo da Vinci," Reynolds remarks, "recommends the light side of a group to be brought off a dark ground, and the dark side opposed to a light ground; this, no doubt, was the practice when the arts were in their infancy, but had he lived to see what has been produced by the contrary method, he would have altered his opinion." If relief or distinctness is the aim of the artist, it is certainly the best; but if breadth of effect, he will best accomplish it by combining light with light, and losing the darks of the group in a still darker background.

Light and shade, therefore, independent of its effects in rendering objects more distinct and intelligible, has other properties and those of a higher quality, when painting has to take a station in the ranks along with music and poetry, these properties are the means of giving breadth and grandeur of form, the effects of bustle or repose, and that peculiar emphasis which particular portions of a composition require. Now in many situations, where such qualities are requisite, nature offers often little more than a suggestion, and upon such hint the artist is obliged to lay the foundation of his whole scheme, and work it out according to the command he has of his materials, or the quantity he is in possession of. Some compositions being entirely addressed to the mind, while others are confined to a mere gratification of the eye, a greater or less liberty is allowed to be taken with the arrangement of the light and shade, according to the nature of the work in

hand. Light and shade or the conduct of the *chiaro oscura* of any work, is therefore entirely given up to the control of the artist, to be used for the express purpose of rendering his design complete ; where he departs too much from the arrangements observable in nature, it becomes capricious, and loses its effect upon the eye of the spectator ; when, on the other hand, the everyday occurrences are adopted, his work becomes common and feeble. Reynolds says justly, " when we are required to paint broad, it is not understood that we should paint broader than nature ; but objects are to be so placed, that there is scarcely any limit to their breadth of light and shade. In the earlier stages of painting, relief and distinctness were the only requisites sought after.* If a round object could be represented upon a flat surface, or any substance so expressed as to induce the spectator to put forth his hand to touch it, as a test of the deception, the height of the artist's ambition was attained ; but as the art advanced, it was found that painting could achieve more honourable results, the mind was to be acted upon, without stopping to gratify the eye at the threshold of entrance. Coreggio seems to have been one of the first who employed *chiaro oscuro* in its greatest extent, to give to his compositions that dreamy character which removes them from the 'ignorant present,' and which is the result of breadth, and melting of the outline in the tint which surrounds it. If we examine, for example, a room filled with several objects, in open day, the distinctness with which they all present themselves to the eye not only perplexes it in finding a resting place, from each claiming attention, but the quickness with which we are carried from one object to another (from a single glance being sufficient to satisfy our curiosity) destroys that pleasure the mind receives from contemplation ; whereas the same scene viewed in the evening, by the light of a fire or candle, exhibits effects more pleasing to the eye and gratifying to the mind, which are entirely owing to the breadth of light and shade ; fewer objects present themselves to the eye, and these few acquiring novelty in their forms, from the shadows floating about ; others entirely buried in obscurity, amuse the imagination in tracing them into form ; while the large blank spaces present vacuums for the eye to rest and repose upon. Independent of these results, we also know that objects acquire grandeur from their breadth and simplicity of parts, the shadows being more of one strength, and the lights more of one colour ; two concomitants of greatness."

* In the early stages of the art, we find the outlines of the Egyptian and Grecian figures and ornaments upon the walls marked with a broad, deep, sharp cut indentation, which, receiving a strong shadow, gave great distinctness. In the next stage, we find the figures were a little raised, so as to form what is termed *basso rilievo* ; and that they were not rounded gradually from the ground, but cut perpendicularly to the surface. In the more advanced state of the art, when the figures assumed a greater projection, and became what is termed *alto rilievo*, where some portions are entirely cut through from the surface, as may be seen in the Elgin marbles, the outlines of those figures less advanced were rounded off, so as to receive less shadow, and thereby give greater value to those in high relief we also find an attention to the effects of light and shade influence their management of single statues, in the construction of their buildings, and even in the forms of the most trifling utensils. We thus see that the gratification of the eye is one of the chief sources from which the taste of a country emanates, and its perpetuity is in proportion as it is founded upon the great truths observed in the general character of nature, and its influence on succeeding ages, by its adoption by men of science capable of appreciating its value. Even in the dark ages, when truth and simplicity were overlaid and hid by a mass of ornament and an assemblage of minute parts, a combination of beautiful arrangement has arisen out of such Gothic absurdities, which has given to painting, sculpture, and architecture a fulness of effect unattainable by any other method. The endless and fatiguing portions of minutiae, which lay scattered over the surface, have been collected, and arranged in masses of richness and repose ; the spottiness of strong, harsh colours have been softened and subdued by harmony and opposition ; while the dry and cold outline of individual form has been adapted to the gratification of the educated eye, founded upon the great principles of truth and simplicity.

In entering upon this branch of the art, it will, however, be necessary to confine our remarks, in the first instance, to the effects of light and shade upon the forms of objects, in altering their appearance to the eye of the spectator, without reference to their acting upon the imagination.

All outlines, without the application of this quality, are deficient in giving a true representation to the eye; for example, two circular outlines without shadow have no



Fig. 104.



Fig. 105.

distinct meaning, but by the application of this property they either become convex or concave bodies.*

We also find that objects either project or recede according to the strength of their

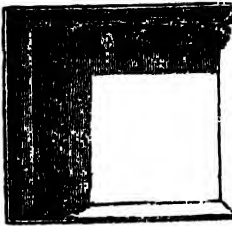


Fig. 106.

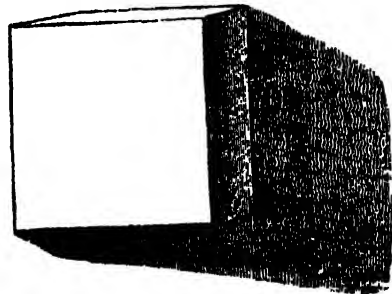


Fig. 107.

shadows, and become either solids or vacuums from their shadows falling within or without the spaces marked by their outline.

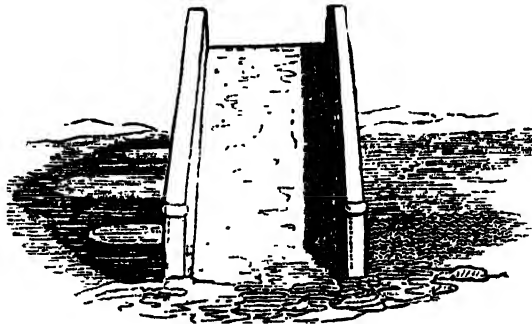


Fig. 108.

We also find that it often indicates the peculiar character of objects, when the outline is hid in consequence of the situation of the spectator, as in *fig. 108*.

* "We judge of the figure and shape of bodies chiefly by the variations of light and shade, and our associations taken thence are so strong, as we are easily imposed upon by a just imitation of the light and shade belonging to each shape and figure in their several situations with respect to the quarter from which the illumination proceeds. It is from the associations considered under this proposition, and particularly in the last paragraph, that painting conveys such exact ideas of shapes, figures, magnitudes, and distances, and the camera obscura of motion also, by means of impressions that proceed from a plane surface."—*Hartley on Man, on the Sense of Sight*.

In drawings of machinery this is often of the utmost importance, as information is the only point aimed at. We likewise often find shadow made use of for the enriching of the subject, by making the shadows of complicated objects fall upon a background of an uneven surface, as in *fig. 109.*

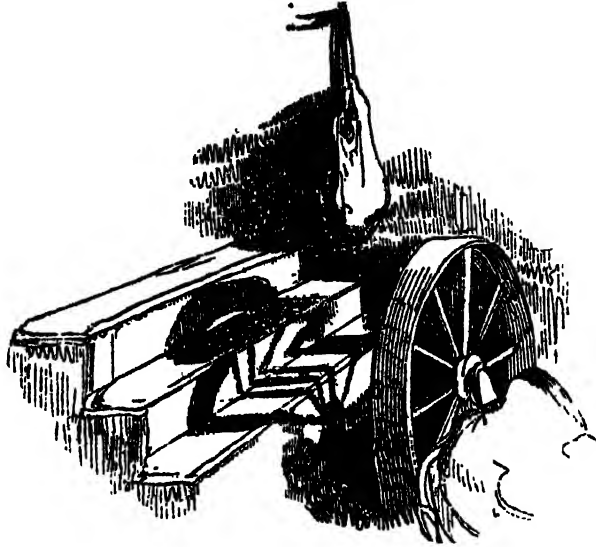


Fig. 109.

Any work treating of the Education of the Eye, however short, must necessarily touch upon points spreading over a large range of study, and, of course, occupying a long space of time to become master of. It will, therefore, be difficult to separate those parts which require a power in the mind, from that portion which depends more upon the cultivation of the eye, accompanied with very little effort of thinking. Nothing but early practice can enable the eye to see, and the hand to put on paper, the various objects necessary to painting with readiness and fidelity; as has been remarked by Reynolds, who says, "a degree of mechanical practice must precede theory; the reason is, that if we wait till we are able to comprehend the theory of the art, too much of life will be passed to permit us to acquire facility and power; something, therefore, must be done on trust, by mere imitation of given patterns, before the theory of the art can be felt;" yet, nevertheless, the attention should be gradually awakened to observation, otherwise the power of the mind will lie too long dormant to be easily called into action when judgment is acquired; for, as he further observes, "an artist ought to see clearly enough to enable him to point out to others the principle upon which he works, otherwise he will be confined, and, what is worse, he will be uncertain." In the portion of this Essay, therefore, which is passed over, I have endeavoured to confine myself merely to that extent of knowledge which everyone ought to possess to enable him in after life to enjoy the beauties of nature and art, and give him the power of communicating his ideas usefully to others. I shall now endeavour to trace through the higher departments of art those principles of design upon which painting depends for its operation on the mind, and which places it in the same rank with poetry and music.

INVENTION.

Invention is the great soul of painting, without which the being in possession of an accumulation of studies is of little avail ; we may collect the materials, but we cannot build without a plan, nor can we construct that plan without a perfect knowledge on what to raise the superstructure. When Raffaëlle was commissioned to paint the apartments of the Vatican with representations of Theology, Philosophy, Poetry, etc., it was necessary, in the first place, that he should know not only the origin and foundation of each of them, but also the character and history of those personages who ranked pre-eminent in the several departments of science, that by the combination of such figures he might be enabled to illustrate the subjects in hand ; for it is by this method that the artist shows his imaginative powers ; for though this part of the work may belong to the poet and historian in an equal degree, yet the mind of an artist, from his habits of thinking and from a knowledge of what is within the power of his art, gives the illustration of the subject a more graphic turn than either* ; therefore, though the education of an artist's mind is in many things similar to the education of that of others, yet in addition he requires a knowledge of the various methods the great painters have employed to explain and exemplify their ideas ; "for it is only by knowing the inventions of others, we learn to invent, as it is by knowing the thoughts of others we learn to think." Mengs observes, that it is invention which makes noble the art of painting, and discovers the force of the artist's understanding, and that Raffaëlle obtained a rank with great poets and orators from this source. Invention being the work of the mind addressed to the mind, composition that of the eye addressed to the sight ; yet though in many things the mind of the poet or historian is similar to the painter's, the power of the latter is much more limited ; the historian may have a hundred pages to convey his story, the painter has but one ; this circumstance has led mankind in all ages to allow him a greater latitude and license in embodying any representation ; his invention, therefore, takes a wide range through the whole features of the event, whatever it may be, and enables him to combine in one focus every means of rendering the story attractive, clear, and effective ; he invents, therefore, those arrangements which awaken the mind, from their giving rise to an association of ideas ; he selects also those points which bear the strongest upon the

* It is the descriptions of poets and historians possessing this character which renders them more striking to the imagination ; such as the description of the Last Judgment by Peter Aretin, which made Michael Angelo regret that he had composed the subject previous to receiving his letter : "Who would not tremble," he writes, "at taking up his pencil to trace so tremendous a subject ? I see, in the midst of innumerable beings, Antichrist, with features which you alone could imagine ; I see terror imprinted upon the face of the living ; I see the faint traces of the sun, the moon, and the stars, whose fires are perceptibly diminishing. The elements appear dissolving. I see all Nature horror-struck, barren, and gathered up in its decrepitude ; I see Time emaciated and trembling, who, arrived at his last stage, is reposing on the dried-up trunk of a tree ; and while the trumpets of the angels resound through all hearts, I see *Life and Death* overwhelmed with extraordinary confusion, the one is wearied with lifting up the dead, while the other strikes down the living ; behind I see Hope and Despair conducting troops of the good and the bad. The sky is suffused with the brightest rays. Christ, seated on clouds, is environed with splendour, and with the terrors inspired by the heavenly hosts, his face is resplendent with light, and his eyes, shining with a soft yet terrible fire, fill the virtuous with lively joy, and the wicked with mortal fear. I see the ministers of hell, with horrible countenances, who, surrounded by the glory of saints and martyrs, mock the Cæsars and Alexanders of the world, and yet not knowing how to get the better of themselves. I see Renown, with her crowns and palms trodden under foot, thrown down under the wheels of her own triumphal chariots. I hear the Son of God pronouncing the *last judgment* ; at His voice the good and the bad are separated ; the world crumbles to pieces at the peals of thunder. Darkness divides Paradise from the furnaces of hell. In retracing these terrible images, I said to myself, one would tremble as much at seeing the work of Buonarrotti as at the day of judgment itself."—*Peter Aretin's Letters from Venice.*

character of the subject to be represented, and which from their nature are most palpable to the eye, to heighten their effect by the judicious introduction of images operating by means of contrast, and endeavours to combine the whole by the most natural and unaffected method. The power of invention, therefore, in a painter, must depend upon his extent of information, his command of the materials applicable to his art, and a felicitous choice of the particular incidents most striking to the eye. If he invents from history, it will be necessary to take the most current version of the story for his guide, and engraft upon it those embellishments derived from costume, manners of the people, and local scenery; painting everything from nature, which gives a wonderful appearance of truth and force to the representation. From poetry or allegory a greater liberty of enriching the design will be allowed, as the whole range of ancient and modern fable lies open for his purpose of illustration. At the head of this department of the art, by universal consent, and especially by those who have most carefully examined his works, stands Raffaele; not only do his inventions embrace the most leading and most striking parts of the story, but he carries the spectator back to its commencement by a chain of the most natural circumstances, and shows also by the same felicitous extension of his design, those results which followed its taking place; thus exhibiting in one page the contents of a volume, such as we see in his Death of Ananias, his Transfiguration, the School of Athens, the Sacrifice at Lystra, and many others. Lanzi, speaking of this quality of Raffaele, says, "Various writers have mentioned the St. Paul at Lystra, one of the Cartoons, as an example (plate XIX). The artist has there represented the sacrifice prepared for him and St. Barnabas as to two gods, for having restored a lame man to the use of his limbs. The altar, the attendants, the victims, the musicians, and the axe sufficiently indicate the intentions of the Lystrians; St. Paul, who is in the act of tearing his robe, shows that he rejects and abhors the sacriligious honours, and is endeavouring to dissuade the populace from persisting in them; but all this were vain, if it had not indicated the miracle which had just happened, and which had given rise to the event. Raffaele therefore added to the group the lame man restored to the use of his limbs, now easily recognised by the spectators: he stands before the apostles rejoicing in his restoration, and raises his hands in transport towards his benefactors, while at his feet lie the crutches, now cast away as useless; this had been sufficient for any other artist, but Raffaele, who wished to give a greater appearance of reality, has added several people, who, in their eager curiosity, remove the garment of the man to behold his limbs restored to their natural state." As the people called St. Paul, Mercury, from his being the chief speaker, Raffaele has alluded to this by a statue of Mercury in the distance, and a figure in the foreground with a chaplet of ivy, bringing in a ram, both indicative of the sacrifices to that god. By the uplifted hands of the restored cripple, and the youth who stretches out his hand to arrest the arm of the sacrificers, we perceive the effect of St. Paul's persuasions, in the same way as he indicates the conversion to Christianity of the woman of Damaris and Dionysius in the Cartoon of Paul preaching at Athens. In the inventions of Raffaele we find the representation of any event extending its effects on the several spectators in a variety of ways, producing the most natural action and expression, and all conducive to the illustration of the subject: his rich store of materials from the Greek and Roman antique, with the inventions of those artists who preceded him in the restoration of painting in Italy, enabled him to embellish his design with an endless



Fig. 110. Sacrifice at Lyrtra.

accumulation of incident, giving chasteness, simplicity, and the power of carrying the mind back to times long gone by ; no one has possessed so great a command over his materials or greater address in adapting them to his own purpose ; the Greek gems and statues, the Roman basso relievos, the primitive character of the works of Giotto and Masaccio, the grand outline and foreshortening of the figures of Michael Angelo and Leonardo da Vinci, may be all traced through his works, but the inventive genius which has called them into new existence with a more natural and a more powerful effect on the spectator, is peculiarly his own.

Invention being more properly a combination of those qualities which affect the mind and awaken sensations in the imagination of the spectator, the inventions of Raffaele affect different spectators according to their different degrees of taste or cultivation ; whereas the inventions of Paul Veronese, Tintoret, and others of the Venetian school, being more addressed to the eye, please and captivate all beholders, from their harmony of light and shade, and their beautiful and gorgeous arrangement of splendid colour. With Raffaele, the leading point of the story is boldly and nobly expressed, while its effects are diffused and spread over the countenances and actions of the adjoining figures, and revived and embellished by episodes and representations of the preceding and following events, acting upon the more subordinate or more extended portions of the composition, such as we see in the Ananias, the Heliodorus, the Sacrifice at Lystra, the Attila, and the Transfiguration. Thus what is effected in the one case by the diffusion of light and colour, is produced by Raffaele through the medium of the expression and action of his figures ; this it is that has gained for him the appellation of the painter of mind ; and his making use of those materials from which the taste and cultivation of the mind is derived, gives to his works that charm which increases by contemplation, since they revive within us ideas of all the great and beautiful works we have ever beheld.

Invention being more properly the province of the mind than the eye, perhaps it is unnecessary to dwell longer upon it in this place ; but we must always bear in recollection that the mind of an artist is formed from a contemplation of those circumstances which it will be in his power to make use of, and this is one reason, amongst others, why I dwell more particularly upon the inventions of Raffaele than upon those of Michael Angelo* ; they are more practical, and can be adopted by those whose works are addressed to the

* Reynolds, drawing a comparison between Michael Angelo and Raffaele, says, " Raffaele had more taste and fancy, Michael Angelo more genius and imagination. The one excelled in beauty, the other in energy. Michael Angelo has more of the poetical inspiration ; his ideas are vast and sublime ; his people are a superior order of beings, there is nothing about them, nothing in the air of their actions or their attitudes, or the style and cast of their limbs or features, that reminds us of their belonging to our own species. Raffaele's imagination is not so elevated ; his figures are not so much disjoined from our own diminutive race of beings, though his ideas are chaste, noble, and of great conformity to their subjects. Michael Angelo's works have a strong, peculiar, and marked character ; they seem to proceed from his own mind entirely, and that mind so rich and abundant, that he never needed, or seemed to disdain to look about for foreign help. Raffaele's materials are generally borrowed, though the noble structure is his own. The excellency of this extraordinary man lay in the propriety, beauty, and majesty of his characters, the judicious contrivance of his of his *composition*, his correctness of *drawing*, purity of taste, and skilful accommodation of other men's conceptions to his own purpose. Nobody excelled him in that judgment with which he united to his own observations on nature the energy of Michael Angelo, and the beauty and simplicity of the antique. To the question, therefore, ' Which ought to hold the first rank, Raffaele or Michael Angelo ? ' it must be answered, that if it is to be given to him who possessed a greater combination of the higher qualities of the art than any other man, there is no doubt but Raffaele is the first. But if, as Longinus thinks, the sublime, being the highest excellence that human composition can attain to, abundantly compensates the absence of every other beauty, and atones for all other deficiencies, then Michael Angelo demands the preference."—*Fifth Discourse*.

feelings of all classes, or, as Lord Bacon says, "come home to the business and bosoms of most men." The inventions of Michael Angelo, on the other hand, elevate the feelings only of the learned, while they appear extravagant and overcharged to the generality of mankind; notwithstanding which, this is the spirit which ought to influence the taste and genius of other artists, and which made Raffaello exclaim, that "he thanked God that he was born in the same age with that great man*!" We need not go further than refer to his great work of the Last Judgment, where he introduces Charon ferrying over the souls of the damned, and other allusions to the heathen mythology, which give to the Christian creed the adventitious character of learned fable. On the other hand, Raffaello grasps his subject with the power of one who relies upon truth and nature for the effect; and, leaving the regions of poetry and fiction, gives an identity to the scene, founded upon the principle of simple facts being ennobled by the great powers of elevated art. Besides, we must never forget that the public taste is already formed from a contemplation of the many great works now in existence, and which have stood the test of ages, and that it is only by being in some manner conformable to these we can ever hope for a favourable reception.

COMPOSITION.

By Composition is generally meant the form and arrangement of the several parts considered as a whole; consequently, the form or plan of any composition is the first process the painter practically commences with. The nature of the subject having been settled, he weighs in his mind the effect to be produced upon the spectator; he therefore arranges his figures and objects accordingly, and endeavours to distribute his materials in that form which will best accord with his intention. The illustration of his story, the distribution of his light and shade and colour, the localities of the scene, all present their individual interests to his notice; while his imagination embodies them into that congregated form which seems best calculated for his purpose. Here it is, that the memory is called into action; without precedents he cannot judge, without materials he cannot compose. Having now laid down his plan of operations, he applies to nature to furnish him with the means of giving variety and originality to his work: but to bind her to his purpose, he must have a settled knowledge of what he is seeking, he must have a quickness of eye, to take advantage of accidental arrangements, and a plan of methodising his ideas, so as to be able to secure what he acquires, without which it will be impossible to produce a composition upon which he can calculate with any degree of certainty as to its effects or its stability, and what he paints one day he may obliterate the next. Composition not being an inherent quality of the mind, but the result of long acquaintance with the nature and arrangement of the compositions of others, it generally follows, that all wayward and capricious compositions,

* "From time to time there arise upon the earth men who seem formed to become the centre of an intellectual system of their own; they are invested, like the prophet of old, with a heavenly mantle, and speak with the voice of inspiration. Those that appear after them are but attendants in their train, seem born only to revolve about them, warmed by their heat and shining by their reflected glory. Their works derive not their strength from momentary passions or local associations, but speak to feelings common to mankind, and reach the innermost movements of the soul, and hence it is that they have an immortal spirit, which carries them safe through the wreck of empires and the changes of opinion. Works like these are formed by no rule, but become a model and rule to other men. Few, however, among us are permitted to show this high excellence. Ordinary minds must be content to learn by rule, and every good system must have reference to the many and not to the few."—*Professor Sedgwick's Discourse on the Studies of the University.*

established neither upon natural grounds, nor upon the scientific arrangements of those who have preceded us, seldom outlive their inventors, for, pleasing only by reason of their novelty, they gradually lose their interest as that novelty vanishes; or, as Dr. Johnson expresses it, "the irregular combination of fanciful invention may delight awhile by that novelty, of which the common satiety of life sends us all in quest; the pleasures of sudden wonder are soon exhausted, and the mind can only repose upon the stability of truth."

Geometric forms in composition are found to give order and regularity to an assemblage of figures, for, in fact, we can have no idea of form without a portion of distinct shape, which, being arranged so as to make one part of the composition dependent on another for its completion or extension, produces an harmonious assemblage of lines, independent of the aid of light and shade or colour. Groups of figures without some appearance of geometrical form apparent to the eye, would produce a confused effect upon the spectator, in whose mind their appearance would indicate one subject as strongly as another, and look picturesque, when such character might be destructive of the impression intended to be produced. We have an excellent example of the influence of lines, or arrangement of parts, in the composition of *Attila*, by *Raffaelle*; we see on one side the rude, irregular descent into the *Campania* of *Rome* of the congregated tribe of the *Goths* and *Vandals*, leaving fire and desolation in their rear, and hurrying forward with savage wildness; opposed to which, enters the head of the *Christian church*, with the ministers of the cross, calm, meek, dignified, and upright, secure in the protection of *Heaven*, whose messengers are seen descending; those noble warriors, *St. Peter* and *St. Paul*, spreading by their appearance terror and dismay into the hearts of *Attila* and his followers: and thus it is that the painter is enabled, by the assemblage of lines and forms, to produce upon the mind those sensations which the poet effects by a combination of words, or the composer of music by an arrangement of expressive sounds.

To simplicity and regularity of form we are indebted for the foundation of what is great and sublime, for, as *Johnson* expresses it, "sublimity is produced by aggregation, and littleness by dispersion." In architecture we find this a main cause of grandeur: *Burke* says, "vastness in any object, infinity, succession, and uniformity of parts in building, or any object in nature, are all sources of the sublime, succession of uniform parts creating a kind of artificial infinite, and this may be the cause why a rotund has such a noble effect in building."* Having observed before that the architecture introduced into the works of *Raffaelle* is of a simple and uniform character, it often seems to have been his design to carry out and extend the perspective and general form of his plan by the arrangement and position of his figures, such as we see in his *School of Athens*; and *De Piles* says, "he found in some of his sketches, plans and scales of proportion." One or two memorandums which I found amongst the collections of drawings left to *Christ Church, Oxford*, by *General Guise*, seem to confirm this observation. The memorandums are written upon the

* *Addison*, noticing how much simplicity of parts and greatness of manner in architecture affect the mind, quotes a passage of *M. Feart's Parallel of the Ancient and Modern Architecture*. "I am observing," says he, "a thing which in my opinion is very curious whence it proceeds, that in the same quantity of superficies the one manner seems great and magnificent, and the other poor and trifling; the reason is fine and uncommon. I say, then, that to introduce into architecture this grandeur of manner, we ought so to proceed, that the division of the principal members of the order may consist but of few parts, that they be all great, and of a bold and ample relief and swelling; and that the eye beholding nothing little and mean, the imagination may be more vigorously touched and affected with the work that stands before it."

side of sketches illustrative of the remarks, one of which I have given in plate XX. containing the ground plan, also the figures seen under the influence of perspective; the other, showing a circular arrangement of figures, such as we see in the lower part of the Transfiguration, and in the Death of Ananias; viz.



Fig. III.

To Dr. Barnes, of Christ Church, I am indebted for the very great interest he took in enabling me to procure copies of any of the drawings. For the translation of the memorandums, and remarks upon the designs, I am indebted to the kindness of C. L. Eastlake, Esq., R.A., whose intimate knowledge of the compositions of Raffaelle must give his observations additional weight.*

* Translation of the memorandum on the side of the sketch representing circular composition —

"It is to be observed, that the first thing to be considered in an historical composition is where the point (*id est*, the spectator or the spectator's eye) is to be placed, whether in the middle of the work or on one side, and so to determine its situation that the important figures be distinctly visible, and not concealed by others, and then begin the design. It is my opinion, confirmed by the practice of the most skilful men, that the mode explained by a drawing in the margin (is generally fittest), viz., by contriving that those figures which are nearest to the point should present their backs, those further removed their sides, and so on in perspective, as if a circle were drawn and figures ranged round it, so should an historical composition be designed."

In illustration of the above, supposing an action to be represented in a circle, which would be quite natural if the object of attention were in the centre, the spectator might either view it so as to be himself without the circle, or be supposed within it. In the latter case, the nearest figures would have their sides towards him, in the former their backs. Thus, when the spectator sees a semicircle, he completes the circle by his forming a part. This arrangement was adopted by the early Italian painters in their sacred subjects, and from its fitness was never abandoned by Raffaelle. The Madonna di Foligno and the Dresden Madonna are remarkable examples, as in these pictures the St. Francis in the first, and the Pope Sixtus in the other, turn to the spectator who contemplates the work, and intercedes for them. The object, in short, by this semicircular arrangement was to mix up the spectator with the divine or sainted personages represented, and to make him feel in their presence.

But in more dramatic representations, in which the spectator might be interested but not a party concerned, Raffaelle adopted the more picturesque arrangement, and after him this was unfortunately applied to

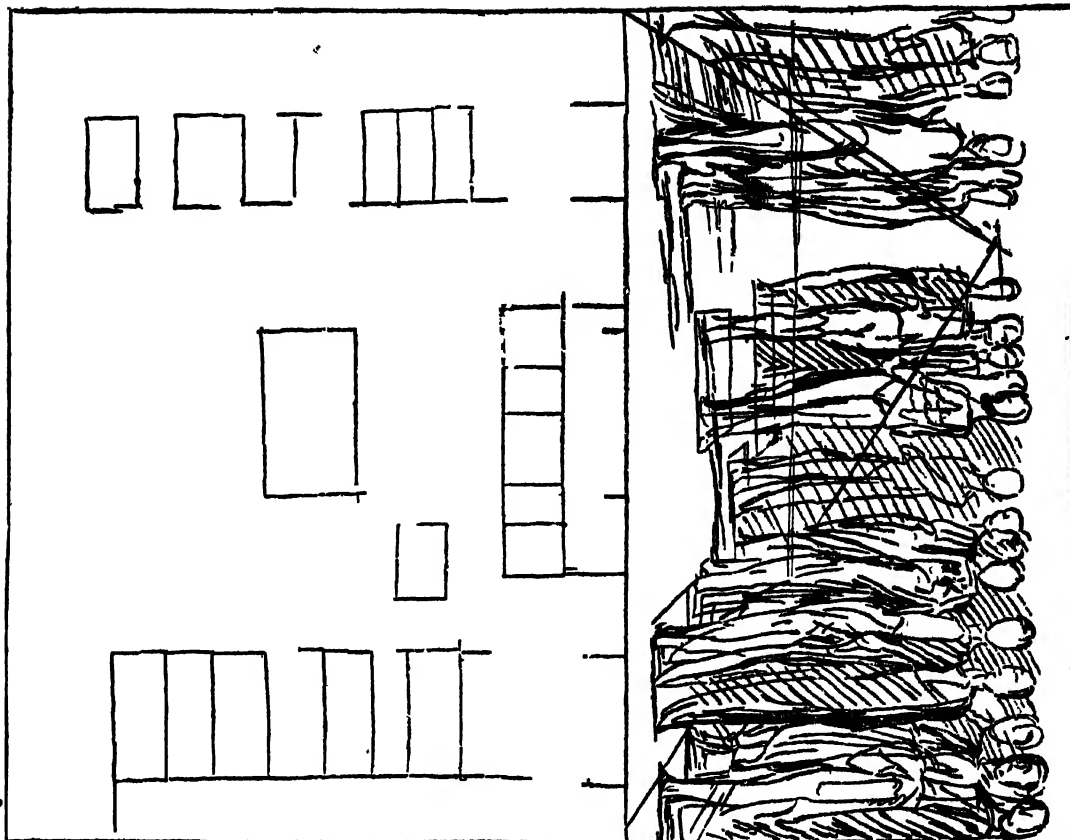


Fig. 112.

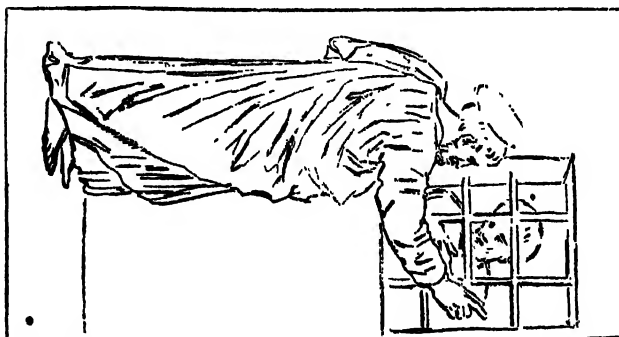


Fig. 114.



Fig. 115.



Fig. 113.

Independent of forms in composition most suitable to the subject, and arranged in the most natural manner, it is of the first consequence that the spectator ought to have such a view of the representation as will be most effective and uninterrupted: this obliges the artist to design those figures in the near part of the composition either in kneeling or stooping positions, that they may not intercept the figures behind, or to elevate those background figures by a higher plane, such as we see in the School of Athens, the Ananias, the Incendio del Borgo, Elymas the Sorcerer, and others: or he may compose his piece upon the principle of the Heliodorus, which leaving the space vacant in the middle, allows the eye of the spectator to range from the foreground to the distance without interruption: but in whatever form his composition develops itself, it is not more necessary to preserve such form in the strongest character than it is to give the spectator the most pictorial and comprehensive view of the subject; to enable him to judge of this quality, it will be necessary not only to lay down a ground plan, but to model the groups and individual figures, as we know to have been the practice of the best artists, from Michael Angelo and Raffaele down to the present, which will also, even though roughly executed, suggest the most natural effects of light and shade.*

Having decided upon his general form of composition, the several portions of the design next claim his attention; those portions of most consequence to the illustration of the story are to be brought into notice, while other parts are made subservient, by being thrown into shade or more intercepted by their situations; action and repose, masses convex and concave, lines regular or picturesque, spaces diminishing or increasing, are all to be combined in producing an harmonious result upon the eye and mind of the spectator.

We have noticed the peculiar properties of objects under the influence of perspective; viz. circular forms becoming elliptical, spaces diminishing as they recede, objects

devotional subjects. The drawing by Raffaele and the note recommend the picturesque arrangement, but as the whole works of the master are the best commentaries on his note, it may safely be affirmed, that he could not have intended this principle to apply to votive pictures, at present, indeed, in this country, when altar pieces, and especially mere assemblages of sacred personages, are rarely painted, the directions contained in Raffaele's note may be considered of universal application, it is only in the critical history of the art that they might lead to false conclusions —C. L. E.

* Translation of the memorandum at the side of the drawing given in plate XX., fig 112:—

"This is the mode the painter should observe in composing his histories, so that the disposition of the masses should be unconstrained, as if the composition followed the advancing sight in order that the history or picture may be satisfactory to the spectator, and particularly to the experienced spectator. For if arranged without this rule, the said history will be put together defectively, this (viz., the mode alluded to) being the true practice adopted by the most skilled and intelligent in the art. This will appear by consulting the works of those painters who are most famous; it is from their adherence to this rule that their works have been so much praised, and with the best reason, for this is the true principle."

The rule here alluded to, and which is sufficiently explained by the drawing which accompanies it, relates to *depth* of composition, as opposed to *superficial* or basso relievo composition; the mere surface is capable in variety, in height, and in width; but these varieties may exist while there is no variety whatever in the *plan*; the figures should therefore occupy the extent of the ground plan as completely as when brought to the surface they appear to occupy the height and breadth of the surface or face of the picture. Thus the three possible dimensions are occupied, the art being generally concealed by avoiding too regular a variety, and by doubling the masses somewhere. It only remains to be observed, that of the three applications of varied arrangement, that of the *depth* is the most strictly picturesque, because it most effectually gets rid of the flat surface, and suggests foreshortened limbs and figures, which are most to be met with in the latest works of Titian, Raffaele, and Michael Angelo; but Coreggio, who was from the beginning devoted to *gradation* in forms (perspective) as well as *chiaro oscuro*, was an early lover of depth in composition, and often of foreshortening.—C. L. E.

Fig. 113 is part of a Roman basso relievo, from which Raffaele took the ceremony of the Sacrifice at Lystra.

Fig. 114 shows his adaptation of the ideas of others to his own purpose, being a figure of Masaccio's, which is converted into his St. Paul preaching. Vide Reynolds's Twelfth Discourse

intercepting those behind, while those on the foreground possess more detail and minutiae; these qualities are therefore to be engrafted upon the several portions of the composition, that it may have the appearance of truth, and enable the artist to give his work the firmness of nature. In selecting examples illustrative of these remarks, it will be sufficient to give one or two of the most palpable, that the student may be made aware of their character; after which, the whole range of composition, from the revival of painting down to our own time, will be rendered subservient to his investigation. As it is the character of spaces to diminish as they recede from the eye, we often find in the works of Raffaele and others this feature engrafted upon portions of their groups, as in *fig. 116*, part of the Cartoon of Ananias.

As it is the character of objects to intercept others more or less, as they recede from the foreground, and as it is their character also to diminish and possess less of detail by



Fig. 116.

their receding, we perceive this principle carried into the works of the great founders of the art in a variety of ways; we can trace it in the Greek and Roman basso relievos, in the figures and heads of Michael Angelo and Raffaele, and in the works of those who have collected from the great stores of nature and art. The example, *fig. 117*, is from Titian, part of a subject formerly in the church of St. Nicola de Fiari at Venice, now in Rome.

This regularity of diminution imparts to a work a character of simplicity, and at the same time assists the artist in giving depth to his composition, one figure acting as a background to the other.

This regularity of diminution not only assists in giving regularity and simplicity to a work, but enables the artist to carry the eye of the spectator into the depths of his composition. We also find it often employed in giving solidity and firmness to those heads or objects nearest the eye; one portion acting as a background to the other, giving to the whole that advantage which arises from the size, detail, and firmness of foreground objects

in nature. *Fig. 118* is a further illustration of the same principle, being part of a design of Rubens, the picture of the Woman taken in Adultery, in the collection of Mr. Miles.

In following up the examination of Composition into its component parts, we find it necessary that they should all combine to produce one result upon the spectator. Raffaele, in extending his composition into the surrounding parts, employs his whole power in illustrating his story, either by episodes, which embellish and enrich it, or by figures expressive of the circumstances which have preceded it, or by conveying its effects after completion : some we perceive engaged in relating the event to those entering, or unable to view it from their situation in the picture ; others of various ages and of different sexes,



Fig. 117.

while they give variety to the work, enable him to develop its effect by a variety of expression, and action, by extending the lines productive of such sensations, or lines by a union of several parts leading the eye by their direction to the principal point of the story, or giving bulk and strength to the foreground figures. Add to these, figures repeating by their form the principal points, so as to give those richness by extending their shape, or productive of harmony by their action or expression, emanating from those of the principal actors. These remarks more immediately apply to the mental portion of the work, and of works of the highest department in the art ; but many of them also may be made applicable to other branches, such as the combining of several heads for the purpose of preserving a mass of flesh colour, and to prevent spottiness in the effect, or giving pleasure to the eye,

by the forms taking pleasing shapes ; or assisting deception, by lines combining to give strength and magnitude to the foreground objects, or diminished delicacy to the more distant ; in short, a knowledge of the higher requisites of painting is of the greatest importance in all the departments, whether in giving dignity to portraiture, such as Titian's, or to landscapes such as his also, and those of Annibale Carrache, Salvator Rosa, or Nicolo Poussin. Towards gaining perfection in poetry, we find writers recommending this course of investigation. Addison says, "a poet should be very well versed in every thing that is noble and stately in the productions of art, whether it appears in painting or statuary ; in the great works of architecture, which are in their present glory, or in the ruins of those which flourished in former ages. Such advantages as these help to open a man's thoughts, and to enlarge his imagination, and will therefore have their influence on all kinds of writing, if the author knows how to make right use of them*." Reynolds



Fig. 118.

recommends, "that all the inventions and thoughts of the ancients, whether conveyed to us in statues, bas reliefs, intaglios, cameos, or coins are to be sought after and carefully

* The same remarks which Dr. Johnson applies to poetry may be here made use of to indicate the sources of instruction for those who aspire to the higher walks of painting : "By the general consent of critics, the first praise of genius is due to the writer of an epic poem, as it requires an assemblage of all the powers which are singly sufficient for other compositions. Poetry is the art of uniting pleasure with truth, by calling imagination to the help of reason. Epic poetry undertakes to teach the most important truths by the most pleasing precepts, and therefore relates some great event in the most affecting manner. History must supply the writer with the rudiments of narration, which he must improve and exalt by a nobler art, must animate by dramatic energy, diversify by retrospection and anticipation ; morality must teach him the exact bounds and different shades of vice and virtue ; from policy, and the practice of life, he has to learn the discrimination of character, and the tendency of the passions, either single or combined ; and physiology must supply him with illustrations and images. To put these materials to poetical use, is required an imagination capable of painting nature and realising fiction. Nor is he yet a poet till he has attained the whole extension of his language, distinguished all the delicacies of phrase, and all the colours of words, and learned to adjust their different sounds to all the varieties of material modulation."—*Johnson's Life of Milton.*

studied ; the genius that hovers over these venerable relics may be called the father of modern art. The collection of the thoughts of the ancients which Raffaele made with so much trouble, is a proof of his opinion on this subject ; such collections may now be made with much more ease, by means of an art scarce known in his time, I mean that of engraving ; by which, at an easy rate, every man may now avail himself of the inventions of antiquity." He also recommends taking another view of the same figure, either by modelling it or setting a person in the same attitude ; this will give the student a quick knowledge, wherein consists the beauty and character of the different great masters ; or by altering it to suit his subject, such as the figure of St. Paul, by Masaccio, introduced in Paul preaching by Raffaele, or the Sacrifice at Lystra, plate XIX. To conclude, I can only repeat the words of Sir Joshua Reynolds, " study, therefore, the great works of the great masters for ever, study as nearly as you can in the order, in the manner, and on the principles on which they studied. Study nature attentively, but always with those masters in your company ; consider them as models which you are to imitate, and at the same time as rivals, with whom you are to contend."

ARRANGEMENT.

Arrangement, though not partaking of that high quality which distinguishes composition, yet nevertheless embraces a knowledge of those characteristic features to be found pervading the general appearances of nature, and to be employed in giving a truth and vigour to assemblages of lines, shades, and colours. All objects whose images enter the eye are subject to certain laws, which regulate their form, and assign to them situations in the picture which such forms indicate, and which having been often observed, have obtained a general consent as to their truth and natural character. To know, therefore, these arrangements observable in nature is absolutely necessary, that we may employ such knowledge in producing the same results in painting, especially as we find the works of those artists who have thus combined their skill in arrangement give the greatest pleasure to the eye of the spectator : this gratification arises from the several images being depicted in their most characteristic features. In looking abroad upon the face of nature, for example, in a wide extent of country, where the eye can take a comprehensive observation, we notice towards the horizon a multitude of parallel lines stretching across the landscape, the lines crossing them being foreshortened lose their breadth, while the perpendicular lines of objects lose their consequence owing to their diminution from distance ; but as these approach towards the foreground, we perceive that they gain their ascendancy, and become more rugged in the outline, and stronger in effect from their shadowed portions being larger and darker, owing to their nearness to the eye. Being acquainted with these facts, we can produce such an arrangement as shall have the appearance of truth, and become enabled to heighten in effect the arrangements of natural representation, and by the addition of colours, whose properties belong to near objects, by the addition of light and dark coming in contact, which gives distinctness and firmness, by the introduction of figures and other objects, we can assist the perspective, by their assuming forms more or less under its influence, according to their situation.

We know that quietness and regularity give dignity to part of a composition while their lines contrast with others expressive of bustle, or picturesque assemblage of forms ; we have noticed this exemplified in the Attila, etc., we see it also in *fig. 119*, part of the Heliodorus, where the heads of the figures who bear the chair of the Pope surround him with studied regularity, giving calmness by the arrangement, and firmness by the perspective appearance of a column upon whose base he is elevated.*

This regularity of diminution and perspective effect has been noticed principally in the arrangement of the heads ; it is also to be observed in the base lines of the several compositions of the figures, such as we observe upon this side of the Heliodorus, where the Pope enters, marking the line from the foreground to the distance, assisting the perspective by such means as to lead the eye into the depths of the composition, while it gives the appearance of truth and simplicity of natural diminution. See plate XXI. I have given an



Fig. 119.

* Lanzi, speaking of this work, says, "in the course of this year, 1512, Raffaele was employed in the second chamber on the subject of Heliodorus driven from the temple by the prayers of Onias the high priest, one of the most celebrated pictures of the place. In this painting the armed vision that appears to Heliodorus scatters lightning from his hand, while the neighing steed is heard amidst the attendant thunder. In the numerous bands, some of which are plundering the riches of the temple, and in others ignorant of the surprise and terror exhibited in Heliodorus, consternation, amazement, joy, and abasement, and a host of passions are expressed. In this work, and in others of these chambers, Raffaele (says Mengs) gave to painting all the augmentation it could receive after Michael Angelo. In this picture he introduced the portrait of Julius the Second, whose zeal and authority is represented in Onias. He appears in a litter, borne by his grooms, in the manner in which he was accustomed to repair to the Vatican to view this work." In these heads Raffaele has given the portraits of his pupils M. Antonio and Julio Romano, with the Pope's secretary, etc. For this anachronism Raffaele has been blamed by the critics, without considering that it was the only way the painter had of connecting the Jewish with the Christian church, and exemplifying the temples of both as the sacred depositories for those funds which were to be given out to the widow and the orphan poor. Without detracting from the great merit of Raffaele, we may rest assured that these works were of too much importance not to be watched with the greatest vigilance, and assisted in their moral efficacy by all the learning within the walls of the Vatican. Those who wish to see how close Raffaele often kept to the history, may examine the whole story in 2 Maccabees, chap. iii.

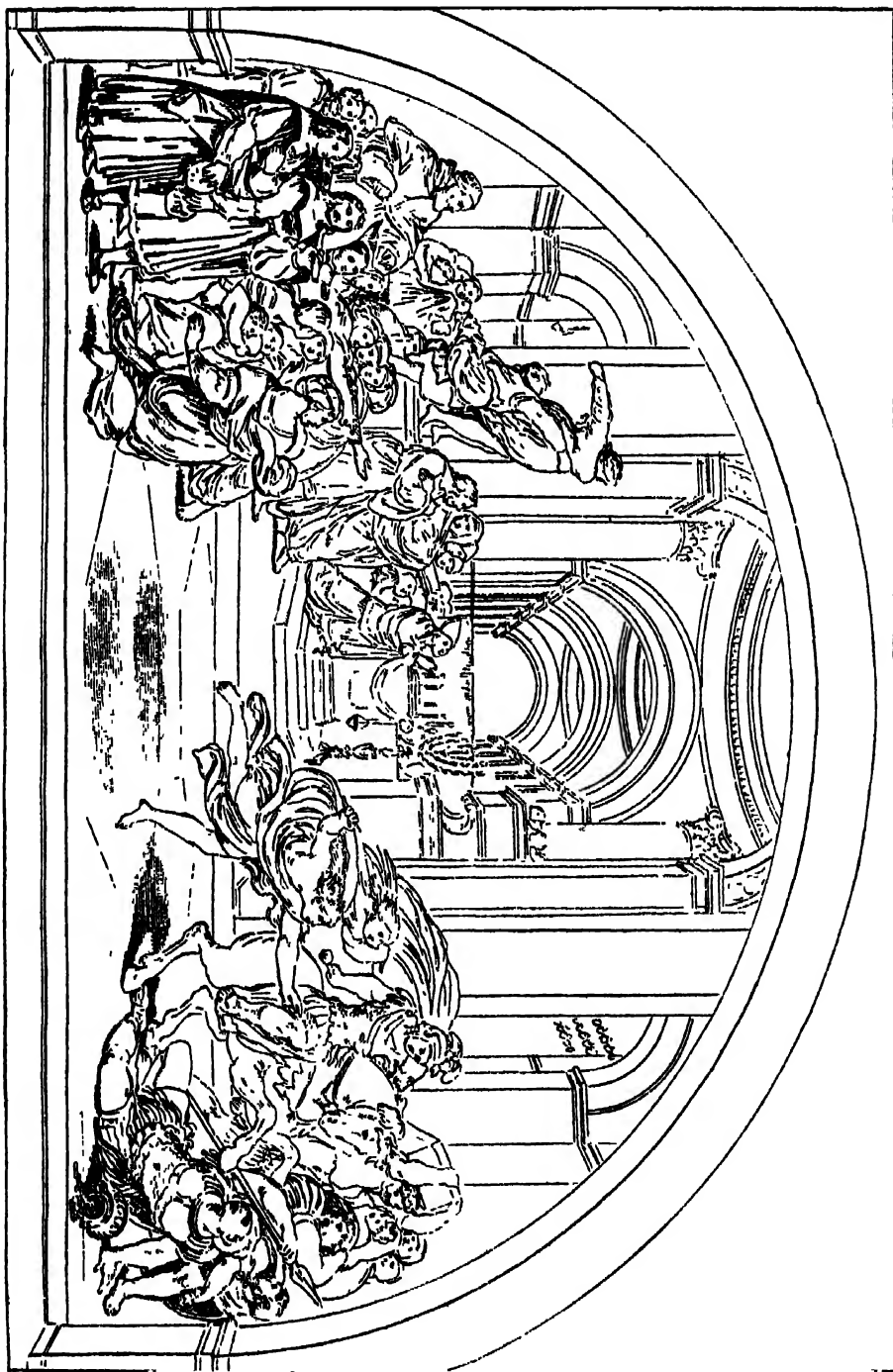


Fig. 120. Heliodorus.

additional plate, XXII., part of the Dispute of the Sacrament, where this disposition is more evident. Independent of this mode of arrangement being of use in giving uniformity to irregular portions of a composition, it is of great advantage in directing the eye to the principal parts of the picture by means of the perspective appearance of the line; also by producing such arrangement either by the base of the group or the introduction of accidental objects to assist such deceptive diminution, we counteract the effects of false perspective, which the base line of the group sometimes produces; for in conducting the design, the heads and upper portions only of the composition are attended to in the first instance, without reflecting how the parts which come in contact with the ground will appear when terminated according to their true position in the picture.

A knowledge of arrangement enables us yet further to heighten the gratification of the spectator, by engrafting upon the work those forms found in the compositions of the most celebrated artists. This knowledge it is which enables the poet to give so pleasing and vivid descriptions of scenery, often gratifying the imagination more than an actual survey of the scene he describes; as Addison remarks, "he takes indeed the landscape after her, but gives it more vigorous touches, heightens its beauty, and enlivens the whole piece, that the images which flow from the objects themselves appear weak and faint, in comparison of those that come from the expressions." A knowledge of arrangement enables the artist to follow up and extend lines and forms often only hinted at in nature; those parts which possess a strong local character, he preserves as leading points to an harmonious assemblage of lines; while portions, possessing beauty, he enshrines in masses of repose, or surrounds them with forms and colours, which add to their effect upon the spectator. Even in the wild, rugged scenes of savage grandeur, where rocks, trees, and clouds combine in awful magnificence, a knowledge of arrangement is necessary to preserve this earthquake-like appearance. In the works of Salvator Rosa, the student will find many examples of this mode of arrangement, every part of the work uniting "in dreadful harmony." To acquire a knowledge of beautiful scenery, founded upon aerial perspective, or an agreeable assemblage of lines and forms, he ought to study the arrangements of Claude, Cuyp, and those of Turner, whose works are filled with the various qualities which constitute the true poetry of painting, and the power of giving extent and magnificence in the highest degree.

HARMONY.

Harmony in painting is the connexion and agreement of one part with another, either as regards form, light and shade, or colour: this agreement proceeds either from a succession of the same forms in different degrees of distinctness, such as arise when we cast a stone into water, producing a succession of undulating circles, or by one form depending upon its adjoining for its completion and unity, as is the case in poetry*; or the harshness

* Dr. Johnson says, "As harmony is the end of poetical measures, no part of the verse ought to be so separated from the rest as not to remain still more harmonious than prose, or to show, by the disposition of the tones, that it is part of a verse." Further on he remarks, "when a single syllable is cut off from the rest, it must either be united to the line with which the sense connects it, or be found alone. If it be united to the other line, it corrupts its harmony; if disjoined, it must stand alone, and with regard to music be superfluous; for there is no harmony in a single sound, because it has no proportion to another."—*Rambler*, No. 90.

of isolated forms may be broken down, and harmonised with the whole, by their being hinted at, or faintly repeated in various portions of the picture.

FORM.

Burke, speaking of beautiful forms, says, "as perfectly beautiful bodies are not composed of angular parts, so those parts never continue long in the same right line, they vary their direction every moment, and they change under the eye, by a deviation continually carrying on, but for whose beginning or end you will find it difficult to ascertain a point." All authors from Aristotle to De Quincey having treated of the affections of the mind as if the avenues to each sensation were the same, it will perhaps lead us to a more clear definition of the properties which belong to vision exclusively, by confining the observations on form, shade, or colour to their effects upon the eye. As the forms of all objects enter the eye through a circular aperture, those objects containing a similar continuity of form fall most agreeably upon the organ of vision, and are seen as it were at a single glance; while objects possessing sharp angles seem less in harmony with the flow of light which accompanies their entrance, and require repeated examination to gain a knowledge of their exact form; for example, if a circle be presented to the eye, we are incontinently carried round the whole circumference, whereas, when we look upon a square or cubical form, it requires four separate examinations, each producing a separate effort. Now as the images of all objects are not only viewed through a circular aperture, but are also received upon a circular surface, and as the rays by which such images are conveyed fade imperceptibly as they depart from the centre of vision, these may be some of the causes why circular or undulating forms fall most agreeably upon the eye; especially if we consider that the organ itself moves as it were in a circular motion, by means of its muscles, or as it is commonly termed, the ball and socket.* There are other reasons why circular forms are

* One of the many points of superiority which the eye possesses over the ordinary camera obscura is derived from its spherical shape adapting the retina to receive every portion of the images produced by refraction, which are themselves curved whereas, had they been received on a plane surface, as they usually are in the camera obscura, a considerable portion of the image would have been indistinct. This spherical form is preserved by means of the firm membranes which protect the eye, and which are termed its *coats*; and the transparent media which they enclose, and which effect the convergence of the rays, are termed the *humours of the eye*. There are in this organ three principal coats and three humours, composing altogether what is called the *globe of the eye*. The outermost coat, which is termed the *sclerotica*, is exceedingly firm and dense, and gives to the globe of the eye the mechanical support it requires for the performance of its delicate functions; it is perforated behind by the optic nerve, which passes onward to be expanded into the retina. The *sclerotica* does not extend farther than about four-fifths of the globe of the eye, its place in front being supplied by a transparent convex membrane, called the *cornea*, which is more prominent than the rest of the eyeball; a line passing through the centre of the cornea and the centre of the globe of the eye is called the *axis* of the eye. The *sclerotica* is lined internally by the *choroid coat*, which is chiefly made up of a tissue of blood vessels for supplying nourishment to the eye. It has on its inner surface a layer of dark coloured viscid secretion, known by the name of the *pigmentum nigrum*, or black pigment. Its use is to absorb all the light which may happen to be irregularly scattered through the eye, in consequence of reflection from different quarters; and it serves, therefore, the same purpose as the black paint with which the inside of optical instruments, such as telescopes, microscopes, and camerae obscurae, are darkened. Within the *pigmentum nigrum*, and almost in immediate contact with it, the *retina* is expanded, forming an exceedingly thin and delicate layer of nervous matter, supported by a fine membrane. More than three-fourths of the globe of the eye are filled with the *vitreous humour*, which has the appearance of a pellucid and elastic jelly, contained in an exceedingly delicate texture of cellular substance. The *crystalline humour*, which has the shape of a double convex lens, is formed of a denser material than any of the other humours, and occupies the fore part of the globe of the eye, immediately in front of the vitreous humour, which is there hollowed to receive it. The space which intervenes between



Fig. 121. Theology.

most agreeable to the eye, arising from an association of ideas, such as the soft circular forms of children and youth, compared with the rigid and angular forms of age: or flowing undulating lines conveying a greater idea of motion than lines crossing each other in abrupt opposite directions. Harmony consisting of a certain proportion of one part with another, no figure or shape can be harmonious or agreeable unless this arrangement is complete, so as to produce a unity to the eye, or a balance of one portion with another, such as the preponderance of perpendicular lines being counteracted by those running in a horizontal direction, or oblique lines antagonized by opposite obliquities, convex by the presence of concave, all mingling together in regular adjustment: as in music we find harmony produced by a combination of sounds different in themselves, yet affecting the mind, through the medium of the ear, with one result. Aristotle, in his Treatise on Poetry, says, "beauty consists in magnitude and order; but no animal, or other thing, can be beautiful that is either too small or too large for the eye to take cognizance of its several component parts at once, as in that case the whole, or unity, is lost to the spectator." That extension of form so conducive to harmony, and productive of an agreeable effect upon the eye, is often taken advantage of in regulating the boundary line to a composition; thus we often see a single head of a child, or a group consisting of an assemblage of curved lines, reach the eye more agreeably through a circular frame, as in that case the sensations which arise from such a combination are not disturbed or interrupted; so, likewise, the sight may be conveyed with greater pleasure, and with an increased perspective effect, through a square or oblong aperture, by having the horizontal and perpendicular lines of the frame repeated as they depart from the eye, in diminished lengths, and strengths, and magnitude, as in plate XXIII., also in the curved and horizontal lines of the architecture of the School of Athens, the Heliodorus, etc. This mixing up the frame or opening with the work is often of the utmost importance, even when extended to the effect of light and shade, and colour, as it breaks down that harshness which otherwise attracts the eye, while examining the work contained within it.*

the lens and the cornea is filled with a watery secretion called the *aqueous humour*. This space is divided into an anterior and posterior chamber by a flat circular partition, termed the *iris*. The iris has a central perforation, called the *pupil*, and it is fixed to the edge of the choroid coat by a white elastic ring, called the *ciliary ligament*. The posterior surface of the iris is called the *uvea*, and is lined with a dark brown pigment. The structure of the iris is very peculiar, being composed of two layers of contractile fibres; the one forming concentric circles, the other disposed like radii, between the outer and inner margin. When the former act, the pupil is contracted; when the latter act, the breadth of the iris is diminished, and the pupil of course is dilated. By varying the size of the pupil, the quantity of light admitted into the interior of the eye is regulated and accommodated to the sensibility of the *retina*. When the intensity of the light would be injurious to that highly delicate organ, the pupil is instantly contracted, so as to exclude the greater portion; and on the contrary, when the light is too feeble it is dilated, in order to admit as large a quantity as possible. The iris also serves to intercept such rays as would have fallen on parts of the crystalline lens less fitted to produce their regular refraction.—*Dr. Roger's Bridgewater Treatise*.

* This harmonious combination of the picture with its frame induces many artists to finish their works after being framed, thereby assisting them in giving a greater force and deceptive appearance to the whole; for though this deceptive appearance is argued against by some, as belonging only to the infancy of the art, and not applicable to the higher walks of painting, yet the mind cannot be reached through the medium of the eye unless this deception is carried out to a considerable extent; neither as others reason more subtly, is it to be regarded as a diminution of our gratification. Dioramas and panoramas are both pleasing illusions, on this principle alone. De Quincy says, "When the painter includes within a narrow compass a vast extent of space, when on a flat surface he bears me through the far off regions of the infinite, and makes the air and light appear to circulate around forms devoid of relief, I find delight in abandoning myself to his illusions. But, nevertheless, I would not have the frame absent; I would wish to know that what I see is in fact but a piece of canvas on a perfectly plane surface.—*Essay on Imitation in the Fine Arts*, chap. xiv.

CHIARO OSCURO.

That harmony which is produced by *chiaro oscuro*, or by the means of black and white, independent of colour, depends upon the quantities of light and dark employed, and the disposition of them; sometimes meeting in extremes of opposition, in other portions gliding away with imperceptible softness into undefined spaces, the light sometimes falling on combined objects, giving out a faint halo round the group; in some instances darting out through the dark masses of shadow in sharp defined shapes, creating by their whole arrangement that mixture of harsh and tender gradations observable in nature. The power of producing a variety of pleasing sensations upon the eye mainly rests on the conduct of the *chiaro oscuro*; objects are rendered either strong or delicate, according as they advance or retire on the perspective plane of the picture; parts are forced upon the spectator's attention, by their clear defined character, and assisted from contrast by groups of indistinct images imbued with the properties of middle tint. The quantities of dark that are to be allowed to interrupt or pass within the boundaries of the masses of light, or the size of those portions of light which are found within the dominion of shade, either giving depth to it by contrast, or destroying its preponderance by producing a union with the light, are entirely at the guidance of the artist, whose skill is shown in the management of this difficult department, it being entirely under the influence of an educated eye: neither am I aware that its beauty is felt, unless by those whose tastes are refined by long contemplation of the finest works of those who have excelled in the different branches of painting. We know, as is the case in music, though the ear is capable of acquiring a knowledge of twenty thousand simple sounds, all differing in tone and strength,* yet this power of distinction is not entirely in the construction of the organ, but arises from long observation. Sir Charles Bell says, "that this variety of sensation does not entirely depend upon the structure, but is the operation of the sense and intellect conjointly, appears from the long experience which is requisite to give perfection. Nature is bountiful in providing the means of simple and acquired perception, but the latter is the result of long experience and continued effort, though we have lost the feeling of its being a voluntary effort." We have already noticed some of the most evident properties belonging to the application of shadow, by which we can easily perceive, that a mere outline of a group of figures, or a variety of objects, lies like a map under the eye; but by the judicious application of shadow passing amongst the several forms, they rise up, and assume their various situations according to their relative distances from the eye of the spectator. We can easily carry our imagination further, and assign a reason why some portions are to be subdued, and others brought into notice; but the art of combining the whole, in an harmonious mass of *chiaro oscuro*, can be acquired only by long investigation into the principles of those who have excelled in this captivating and imaginative art. Before entering into an examination of this quality, so productive of pleasure, viewing its effects in painting, it will be necessary to examine its cause, and where it exists in natural imagery, the only sure source on which we can build with certainty. When we direct our eyes to any particular object, we observe it distinctly defined, while the surrounding objects produce a fainter impression on the retina; we also perceive, on examination, that we often have been attending to the

* Reid's Inquiry into the Human Mind, p. 98.



Fig. 122.

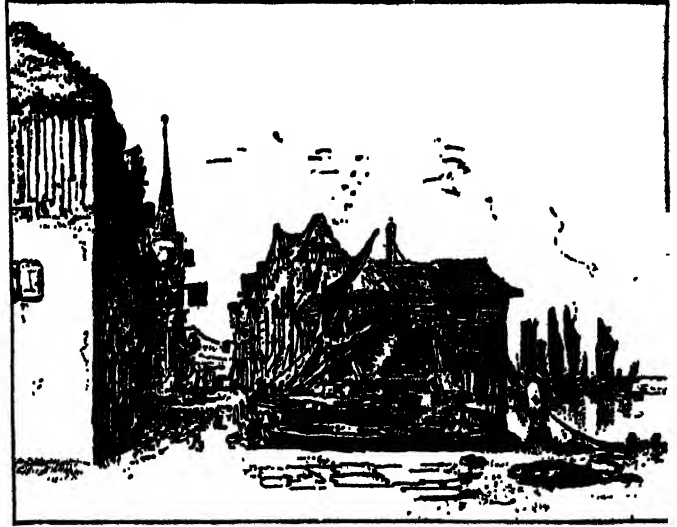


Fig. 123.

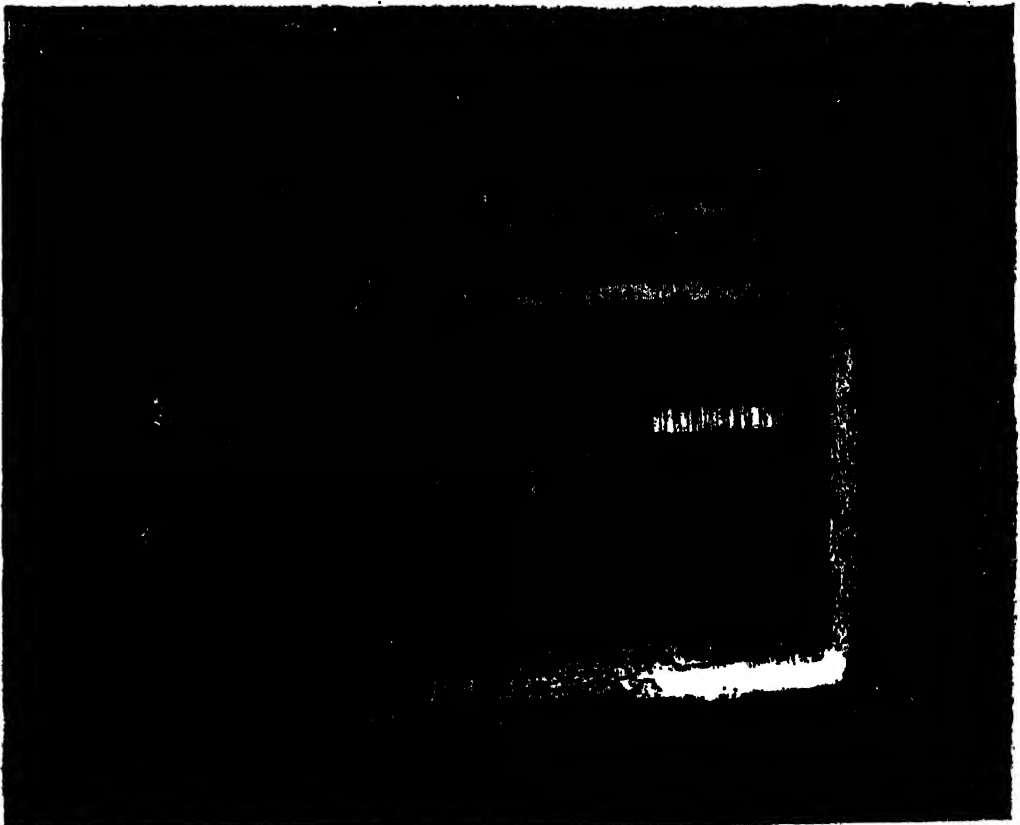


Fig. 124.

impression made upon one eye only, either from its more favourable position, or from a superior goodness in the organ itself; nevertheless, a number of lateral images are indistinctly hinted at upon the retina of the other, which, by their softness, give a precision to the object of our attention, from contrast, and amuse and assist the imagination from a variety of circumstances; we know, also, that there are two representations, one painted in each eye, and though they form but one in the mind, yet we cannot shut out entirely those hints which may be conveyed to the fancy from the faintest impressions unconsciously attended to; add to which, the eye, from fatigue in looking at any object attentively, naturally turns for repose to soft masses of shadow and indistinctness. Without following up this subject too minutely, these may be some of the reasons why particular arrangements of *chiaro oscuro* please the eye more than others.* We also find, that along with indistinctness, a repetition of form, and a completeness or unity of shape, are very much under its influence, as may be observed by trying an experiment,† which will suggest others to the imagination. But whatever way the student takes to get an insight into this great charm of painting, either in arranging his composition so as to suit any particular effect of light and shade, or in trying various means of distributing light and shade over his design, let him carefully watch, both in nature and in art, its various combinations, and endeavour to find out the latent cause of its beauty. As the etchings of Rembrandt embrace this quality in the highest degree, from a mere outline to the most extensive depth of shadow, they ought to be constantly before him when he has it in his power; they ought to be viewed in every direction, to enable the eye to get acquainted with the proportions of light, dark, and half tint: he ought also to engraft the scheme of *chiaro oscuro* on designs of his own, that the harmony which exists in these wonderful productions may be transferred, if possible, into new inventions, as in plate XXIV.

HARMONY OF COLOUR.

The power of combining sounds whose united influence shall call into existence, through the medium of the ear, those latent seeds by which the violent or tender passions are excited, is too well understood to require explanation. That there exists the same sources of enjoyment in the human mind, which are capable of being awakened through the medium of the eye, is equally certain; otherwise, the painter could not produce, by a combination of colour, those effects which surprise or delight the spectator. Locke

* This indistinctness also pleases the eye of the spectator, in the same way in which an unfinished sketch gratifies his imagination: for as every one has different notions of beauty of form, he is left to fill up the images, and shape them to his own taste: it also pleases the mind, as it gives a sort of creative power, such as is felt when looking upon a discoloured wall, or into the dying embers of a fire. Burke even considers it conducive to sublimity; he says, "even in painting a judicious obscurity in some things contributes to the effect of the picture, because the images in painting are exactly similar to those in nature; and in nature, dark, confused, uncertain images have a greater power on the fancy to form grander passions than those have which are more clear and determinate."—*Essay on the Sublime and Beautiful*.

† If we take a pen and sketch in a row of buildings, trees, etc., running from one side to a point of sight in the centre, blotting in shadows broad and dark on the near objects, and while the ink is wet fold the paper across the point of sight, so as to take off an impression on the opposite side, the eye is not only gratified by a greater mixture of sharp and soft portions, but by a greater unity, and balance of parts, one side with another, and a repetition of the sky line with the lines of the ground: or if we draw in a group of trees and fold the paper across at the base of their stems, so as to take off a faint impression, as if reflected in water, the same agreeable sensation will be produced.

describes colours as only ideas of the mind apprehended by the imagination, and not qualities that have any existence in matter. Newton says, colours have their origin in the different refrangibility of the rays of light, and are not received from reflections or refractions from natural bodies. Without, however, entering too minutely into the philosophy of colour, it will be necessary to inquire what are the colours which affect the eye most, or from what arrangement harmony arises. We observe that children and rude nations* are most attracted by strong colours, from the excitement which they produce. De la Hire says, "the different degrees of excitement produced by colours may be observed by keeping the eye shut, after looking at the sun or any luminous object, for the image left upon the retina will be first red, then yellow, then green, and last of all blue." We also perceive that the effect produced by strong colours may be increased or diminished, by bringing them in contact with others of an opposite hue; large portions of strong blue coming in contact with red or white (for we find the ground colour often a great cause of opposition) affect the eye in a different manner from what the same colours produce when in smaller quantities; or on a ground of a neutral tint, such as we see in the specimens found in the Egyptian tombs, contrasted with the same colours distributed over a Persian shawl: in the latter case, the rays coming to the eye from every separate colour, cross each other, so as to produce an agreeable harmony.† In the former case, one colour makes too strong an impression on the eye to be obliterated easily; impressions remaining of long or short duration, according to the intensity of light or brightness of the object producing them. Reynolds mentions three modes of harmony existing in the arrangement of colours; one where the colours are of a full and strong body, such as we find in the works of Raffaele, and which he denominates the Roman manner; another the Bologna style, which mixes several colours together, so as to produce a general union in the whole, without reminding you of the original colours of which they are composed, and which is carried to the greatest perfection in the small works of the Dutch school; the third is the Venetian, where the brightest colours are admitted, with the two extremes of warm and cold hues, and the whole reconciled and harmonised by being dispersed over the picture, presenting to the

* "It is evident that gay colours of all kinds are a principal source of pleasure to young children, and they seem to strike them more particularly when mixed together in various ways. Whether there be anything in colours which corresponds to the harmony of sound may be doubted; if there be, it must however admit of much greater latitude than the harmony between sounds, since all mixtures and degrees of colour, unless when the quantity of light overpowers the eye, are pleasant. However one colour may be more so originally than another. Black appears to be originally disagreeable to the eyes of children; it becomes disagreeable also very early from associated influences. In adults, the pleasures of mere colours are very languid, in comparison of their present aggregates of pleasure formed by association. However, the original pleasures of mere colours remain in a small degree to the last, and those transfused upon them by association with other pleasures (for the influence is reciprocal without limits) is a considerable one—so that our intellectual pleasures are not only at first generated, but afterwards supported and resuscitated in part from the pleasures affecting the eye, which holds particularly in respect of the pleasures afforded by the beauties of nature, and by the imitation of these which the arts of painting and poetry furnish us with."—*Hartley on Man, Sense of Sight.*

† Sir Isaac Newton remarks, that when the refrangibility of any particular ray produced a certain colour, he found it impossible to change that colour, if sufficiently large; he could subdue its intensity, by intercepting its rays by coloured mediums, but could not change it in *specie*. (We find this, which is a kind of glazing, was even practised by the ancients.) He found a transmutation of colours might be made by a mixture of different kinds of rays, but in such mixtures the component colours themselves do not appear, but by their mutually alloying each other, constitute a middle colour; and therefore if, by refraction, the different rays be separated, colours will emerge different from that of the composition. Thus blue and yellow powders finely mixed appear green to the naked eye, and yet the colours of the component particles are not thereby really changed, but only blended; for when they are viewed with a microscope, they still appear blue and yellow.—*Priestley's Remarks on Newton's Optics.*



Fig. 125.



Fig. 126.



Fig. 127.



Fig. 128.

eye that sensation arising from a bunch of flowers. Each method seems to have its peculiar province allotted to it, corresponding to the subject or style of composition, in the design, and *chiaro oscuro*, according as they depart more or less from common representations of nature, or retain an entireness or severity of outline: harmony arising from a corresponding agreement of the several parts, we can easily imagine a suitableness in the colouring to preserve such unity. In the early stages of painting, when the figures possessed a dry continuous outline, we find the colours laid in strong and bright, so as to give relief unconnected with the effect of aerial perspective. As the art advanced, we find colours made use of in the character of *chiaro oscuro*; and when foreshortening and perspective effect occupied a large share in the conduct of the work, we perceive that colour became more subordinate, and the outline, light and shade, and colour, assimilated with each other in producing an effect upon the spectator, arising from neither having a preponderance in claiming his attention. In entering upon a diffuse examination of the foregoing remarks, each separate division would require a lengthened essay to particularise the way in which the eye receives delight from the various modifications of colour: a work of this brief description can do little more than point out where the various examples are to be met with, and how they are modified and arranged to harmonise with those sensations which exist in the mind, and cannot be altered or diverted into other channels by the caprice or false taste of any one. I would fain hope I had gone further: I have endeavoured to prove, that those sources of enjoyment which lie dormant in the human mind, and which through the sense of sight are vivified and called into operation, can only, by the cultivation of that sense, be productive of pleasure.* I have also endeavoured to prove the great utility of the education of the eye, as a means of general instruction, giving employment to thousands, while it opens those avenues to science, which even to the great power of language remain as "books sealed and fountains shut up."

STUDYING FROM NATURE.

Objects drawn from nature possess a very characteristic difference from those drawn from the combinations of fancy, or from those images presented to the imagination. We find in sketches from nature many minute circumstances, a truth and precision, a variety and beauty, that objects drawn from memory, or those images under the guidance of the mind only, have no pretention to; the latter possess the general appearance merely like the confused character of nature presented to indistinct vision; or if made out with detail, the minutiae contain a select set of touches or forms, become agreeable from habit, which

* Addison remarks, that a man of polite imagination is let into a great many pleasures that the vulgar are not capable of receiving. He can converse with a picture, and find an agreeable companion in a statue, he meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows than another does in the possession. It gives him, indeed, a kind of property in every thing he sees, and makes the most rude uncultivated parts of nature administer to his pleasures: so that he looks upon the world as it were in another light, and discovers in it a multitude of charms that conceal themselves from the generality of mankind.—*Spectator*, No. 411.

constitutes mannerism ; such imperfections can be avoided only by having accustomed the eye in the first instance to a scrupulous exactness in delineating objects from nature, as one or two parts left out may destroy the richness and variety of lines, and an unequal proportion of the forms may deprive the copy of the truth and beauty of the original. These peculiarities are also to be examined and contemplated upon, that this character may be engrafted upon works of imagination, Reynolds says, "I very much doubt whether a habit of drawing correctly what we see will not give a proportionable power of drawing what we imagine."

To educate the eye to accomplish this, it is necessary, in the first instance, to select such objects as are simple in their forms, that the eye may perceive them distinctly, and make them gradually give place to others more complicated, to fit the eye and the hand to a variety of lines. It is also of the first importance that the drawings be made sufficiently large, that an opportunity may be given for filling up the various spaces with the minute parts, and also to prevent the hand acquiring a cramped, or little manner of drawing : it is also of equal importance, that the object chosen for representation be such as can be compared with the original, to test the exactness of the copy ; much injury and fallacy has arisen from not attending early to a proper mode of study ; how often, for example, do we perceive in those who draw landscapes the incapability of drawing the human figure with any degree of correctness ; this arises entirely from careless drawing in the first instance. A tree may be imperfectly drawn, yet look sufficiently true to please most spectators ; but the human figure possesses proportions, the want of which can be easily detected ; but had we an opportunity of comparing the tree with the original in nature, we should discover the resemblance to be equally imperfect ; for an eye capable of drawing correctly, can draw any object presented to it, whether simple or complicated. Educating the eye in the first instance in the elements of lineal and aerial perspective, gives it a clearer insight into the causes of the changes of form and shadow, observable in all objects : while drawing from the objects themselves in place of copies, gives it a power of perception*, and a knowledge of embodying forms in composition, quite unattainable by any other method. When we consider that the images of objects dwell upon the retina only while the eye is directed to them, and, like the pictures on the table of the camera obscura, instantaneously vanish when we turn to something else, we may perceive the necessity of keeping each several part sufficiently long under examination before delineating it, that the mind may be put in possession of its form and colour, so as to retain it in the memory not only while copying it, but with such an impression as will improve and enrich the imagination with a multiplicity of imagery. Those who advocate the study of nature, without educating the eye in the first instance, are not aware that it is the superficies of things only which present themselves to

* Dr. Jurin observes, that the eye, as well as other parts of the frame, acquires strength and perfection from frequent use of the muscles, as is noticed in the eyes of sportsmen, travellers, sailors, etc., who see better at long distances ; while those whose professions lead them to close examination, see better at small distances : but drawing from nature, especially distant prospects, perfects the eye in both these extremes, as we have to carry the vision to examine objects far off, and immediately transfer it to a near examination on the paper close to the eye, for this organ is wonderfully provided with the means of changing the crystalline lens, both for pushing it forward from the retina, and rendering it more convex when viewing near objects ; and also for drawing it more within the vitreous humour and rendering it flatter when examining distant objects.—*See Dr. Jurin on Distinct Vision; and Potterfield on the Eye.*



Fig. 129.

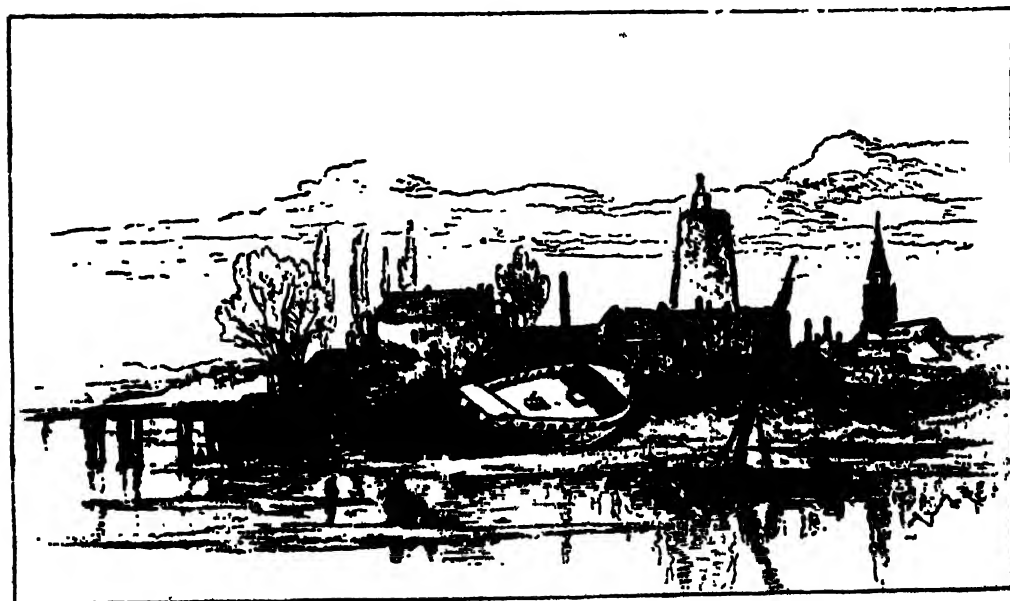


Fig. 130.

the outward vision, and without a monitor to direct, the art would always be in its infancy.* A tree drawn by a beginner represents a flat image, like a plant or a piece of seaweed dried between the leaves of a book; a figure represents but the section of one, for even if the foreshortened portions were perceived, he is incapable of giving them the perspective appearance, or lifting it from the ground by means of the application of light and shade. The first restorers of the art in Italy advanced but little beyond the flat brasses that supplied them with the means of design: even in the hands of Giotto and Massaccio foreshortening was but little attended to, and then from a want of light and shade to give the parts their relative situations, looked cramped and feeble; it was not till the master minds of Leonardo da Vinci and Michael Angelo grappled with the subject that difficulties disappeared; those portions of the figure were no longer represented in profile views, but advanced or receded from the spectator, and whole groups, in place of looking like a continuous frieze, were turned round, and sunk in the depths of the composition by means of lineal and aerial perspective. Raffaello, by taking advantage of the works of those who had preceded him, carried the art to a state of perfection, which the study of nature, notwithstanding his constant application to her, never could have enabled him to achieve; the contemplation of the fine works of antiquity created elevated visions of ideal composition, while his constant application to nature for the details enabled him to give a reality and identity to the creations of his imagination. Without the eye being made acquainted with the beauties of those who had advanced the art to its present state, either progressively, by studying the best works, or by commencing a course of drawing from antique sculpture, it will be impossible to select what is beautiful in nature, or be able to choose one point of view more interesting than another. It will also be impossible to combine a variety of objects, unless we have a knowledge of those principles upon which the various works are constructed that have given satisfaction; for though, as is the case with music, the varieties are endless, yet the science is simple, and to be perceived by those who investigate the arrangements of harmony. He who attempts to study from nature unassisted by education in the first instance, will find himself often mistaken in his results; neither will he arrive at so certain, or so expeditious a method of delineating objects with truth and feeling, as he will be continually in dread of falling into error. Leonardo da Vinci says, "theory is the great director of experiment, the only interpreter of the works of nature which is never wrong; it is our judgment which is sometimes deceived, because we are expecting results which experiment refuses to give; we must consult experiment, and vary the circumstances till we have deduced general rules, for it alone can furnish us with them; and general rules direct us in our inquiries into nature, and the operations of art; they keep us from deceiving ourselves and others, by promising ourselves results which we can never obtain."

This is the experience which enables the artist to select and combine, to leave out or add to the various appearances presented to his eye. Why is it, for example, that the

* "Cicero remarks, that not to know what has been transacted in former times, is to continue always a child. If no use is made of the labours of past ages, the world must remain always in the infancy of knowledge. The discoveries of every man must terminate in his own advantage, and the studies of every age be employed on questions which the past generation had discussed and determined. We may with as little reproach borrow science as manufactures from our ancestors; and it is as rational to live in caves till our own hands have erected a palace, as to reject all knowledge of architecture, which our understandings will not supply."—*Dr. Johnson.*

portrait painter, when his sitter is placed before him, turns the head, first to one side, then to the other, and contemplates it also under a variety of effects of light and shade? It is to observe the best arrangement of the features, to select that view of the head which develops the greatest character, and the most beautiful points. To enable the eye to make these selections, it is necessary to combine with the study of nature the study of the works of those eminent men who have preceded us. The works of Titian will convince the student how much quiet grandeur is to be produced by simplicity and breadth; the works of Vandyke exemplify the art of arrangement, and a beautiful distribution of the features, also the art of uniting the several parts by means of light and shade, or disposition of the hair, or subordinate accessories. This power of planning out or adjusting the several parts to the best advantage may be acquired by long contemplation of the various combinations observed in nature; but a reference to the etchings by Vandyke, and the prints after him, will facilitate the student in his inquiries. We know that Rubens advised Vandyke and Velasquez to study the works of Titian as the best means of arriving at perfection in portrait painting; and so uniform has been this mode of acquiring correct knowledge, that the works of Reynolds or of Lawrence may be studied as the best means of shortening labour, these artists having adopted the principles existing in the works of their great predecessors, so as to suit the fashion and taste of their own times, but along with such study bringing their own genius to the incessant contemplation of nature; for, as Bacon observes, "to spend too much time in studies, is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules is the humour of a scholar, they perfect nature, and are perfected by experience; for natural abilities are like natural plants, that need pruning by study, and studies themselves do give forth directions too much at large, except they be bounded in by experience."

The art of studying from nature may be therefore considered as implying that which we perceive through the medium of our own eyes, and those things made apparent through the spectacles of other men; for seeing nature does not merely mean seeing the exact length and breadth of any object, but means the power of discerning her beauties and defects, those portions which are to be preserved, and the mode of heightening their effect upon the eye of the spectator, and the several parts which operate detrimentally to the general arrangement of the whole, which are to be intercepted by other objects, or left out entirely*. For, as the accidental combinations of nature are thrown together uncontrolled by the likings or dislikings of any one, the greatest study is necessary, so as to form a

* Nothing can be so unphilosophical as a supposition that we can form any idea of beauty or excellence out of or beyond nature, which is and must be the fountain-head from whence all our ideas must be derived. This being acknowledged, it must follow of course, that all the rules which this theory, or any other teaches, can be no more than teaching the art of *seeing* nature. The rules of art are formed on the various works of those who have studied nature most successfully: by this advantage, of observing the various manners in which various minds have contemplated her works, the artist enlarges his own views, and is taught to look for and see what otherwise would have escaped his observation. It is to be remarked, that there are two modes of imitating nature; one of which refers for its truth to the sensations of the mind, and the other to the eye. Some schools, such as the Roman and Florentine, appear to have addressed themselves principally to the mind; others solely to the eye, such as the Venetian, in the instances of Paul Veronese and Tintoret; others, again, have endeavoured to unite both, by joining the elegance and grace of ornament with the strength and vigour of design; such are the schools of Bologna and Parma. All these schools are equally to be considered as followers of nature. He who produces a work analogous to the mind or imagination of man is as natural a painter as he whose works are calculated to delight the eye; the works of Michael Angelo or Julio Romano, in this sense, may be said to be as natural as those of the Dutch painters.—*Reynold's Notes upon Fresco's Art of Painting.*

complete work, which shall possess all the appearance of chance combined with the most skilful adjustment : for example, what a variety of appearances do not the effects of light and shade produce upon the same scene, viewed at various times of the day, or seen under the advantages or disadvantages of accidental arrangements of objects ; this power of discernment is therefore to be acquired by the study of the works of those who have excelled in the different departments of the art, and afterwards perfected in searching out and contemplating the beautiful combinations which lie scattered in the endless varieties of nature ; this mode of study alone can enable one artist to surpass another in the power of selection ; and the same scene, bald and ineffective in the hands of one, may be rendered full and of rich effect by another, who has watched a more favourable arrangement, and who has followed up and completed the various hints derived from accidental combinations, as in plate XXV., *figs.* 1 and 2.

Thus the study of nature is conducive to perfect the education of the eye, by careful investigation of her works ourselves, and by being able to comprehend and appreciate the works of those who have most successfully studied her ; and this not in a lukewarm or superficial manner, but with that noble enthusiasm which stimulated the genius of Michael Angelo, through a long life, and even, when deprived of the power of vision from old age, made him order his attendants to convey him to the gardens of the Medici, that he might feel and pass over with his hands the glorious remains of Grecian art, on whose statues he had founded his own education.



PERCY LUND & CO.'S PUBLICATIONS

THE PRACTICAL PHOTOGRAPHER.

24 pages of reading matter. Many illustrations. Monthly 1d. Double Numbers (April, August, and December), 2d. Annual subscription, post-free, 2s. 9d.

THE PRACTICAL PHOTOGRAPHER'S FIRST HANDBOOK.

A Complete Guide and Instructor in Modern Photography. Revised to date by H. SNOWDEN WARD, Editor of *The Practical Photographer*. With excellent frontispiece and many illustrations. 7th edition. Crown 8vo. 86 pages. Price 6d.; post-free 7d.

A HISTORY OF PHOTOGRAPHY.

Written as a Practical Guide and an Introduction to its Latest Developments, by W. JEROME HARRISON, F.G.S., with an Appendix by Dr. Maddox on the Discovery of the Gelatine Bromide Process. Second Edition. Demy 8vo. 150 pages. Paper, 1s. 6d. Cloth, 3s. 6d. Post-free, 1s. 8½d. and 3s. 9½d.

BROMIDE PAPER.

Instructions for Contact Printing and Enlarging. By DR. E. A. JAST. Translated by Walter E. Woodbury and H. Snowden Ward. With bromide paper frontispiece and upwards of 30 illustrations in the text. Demy 8vo. 160 pages. Price 1s. 6d.; post-free, 1s. 3d.

PRACTICAL ESSAYS ON ART.

By JOHN BURNET. Crown 4to. Cloth. 132 pages. 130 illustrations. Price 2s. 6d.; post free, 2s. 10½d.

THE EVOLUTION OF PHOTOGRAPHY.

By JOHN WERGE. With a Chronological Record of Discoveries, Inventions, etc. Contributions to Photographic Literature, and Personal Reminiscences extending over forty years. Illustrated with ten collotype portraits. Neatly bound cloth. 312 pages. 3s. 6d.; post free, 3s. 9d.

THE PRACTICAL PHOTOGRAPHER'S LABEL BOOK.

Book containing over 100 Labels, varnished on front and gummed behind. The labels for poisonous chemicals have the handiest antidotes indicated in bold type. Price 6d.; post-free 7d.

PHOTOGRAPHY AS A BUSINESS.

By H. P. ROBINSON. To the novice commencing business this practical manual is indispensable. It should also be in the hands of all who desire to improve their business and mature their resources. 12 chapters, with excellent frontispiece. Paper, 1s. 6d.; cloth, 1s. 6d. Post-free, 1s. 1½d. and 1s. 7½d.

THE PRACTICAL FERROTYPED.

By H. SNOWDEN WARD. A complete instruction book for the "wet" ferrotype process. Many illustrations. 54 pages. Price 9d.; post-free, 10d.

PERCY LUND & CO., BRADFORD AND LONDON 4

AM894
1 2 3 4 5 6 7 8 9 10 11 12

